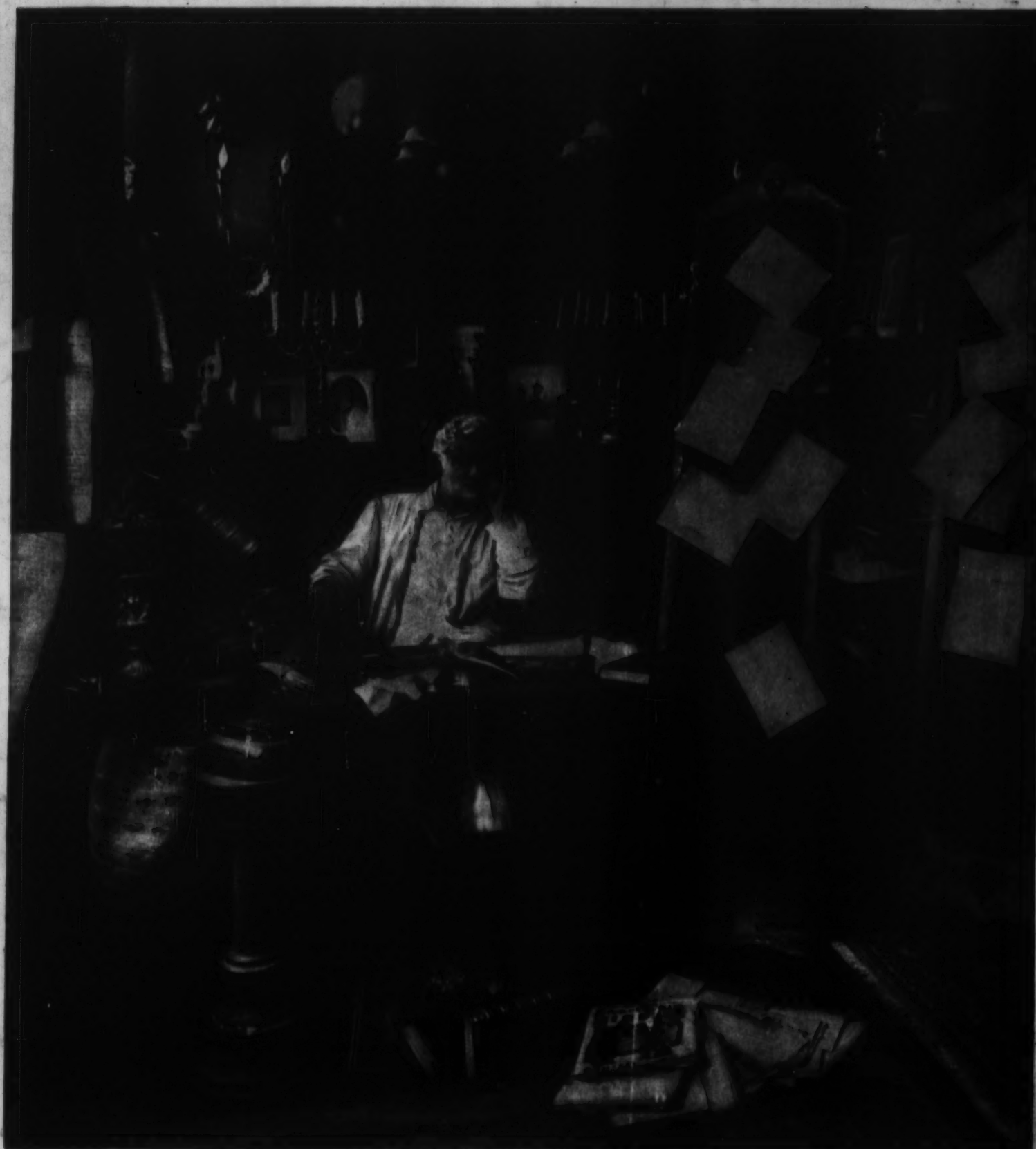


Vaudeville. Performers' Advance Dates

JULY  
16  
1913

THE NEW YORK  
**DRAMATIC  
MIRROR**

PRICE  
TEN  
CENTS



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DAVID BELASCO IN HIS STUDIO

Oliver Morosco on the Plays of To-day



ANNA PENNINGTON AND FLORENCE NUGENT JEROME  
In "Ziegfeld Follies"

White, N. Y.



White N. Y.  
CARRIE REYNOLDS  
Vaudeville Prima Donna



LUCILE PARRISH  
To Star in "Little Miss Fix-It"



NENA BLAKE AND JACK HENDERSON  
In Vaudeville

Bones, N. Y.



RALPH RIGGS AND KATHARINE WITCHIE  
In "All Aboard"

Otto Sarony Co.

## PIQUANT PLAY PERSONALITIES





# THE NEW YORK DRAMATIC MIRROR



ESTABLISHED JANUARY 4, 1879

VOLUME LXX

NEW YORK, WEDNESDAY, JULY 16, 1913

No. 1804

## SINCERITY IN ACTING—SECRET OF HELEN WARE'S SUCCESS

"DOWN by the river" may have several interesting meanings, from a bungalow on the Delaware to a negro's raptures over the blessed Jordan—all according to the personal viewpoint. Helen Ware's version was novel, to say the least, when, in the course of a telephone conversation about an interview, she said that she would be found "down by the river." She was there, in an apartment on Riverside Drive, an elevator flight of ten stories above the hoi polloi, cooled by breezes from three different points of the compass.

Such were the evidences of success surrounding the star who is at present illuminating *Within the Law*. The humanity of her became evident when, with a wistful gaze out over the Hudson, she sighed for the time when she could really be down by the river for a real swim. It was a pleasant wish for a hot afternoon; but then we all think of something just beyond, and when the person beneath the wishing tree has attained a certain amount of success, most of us are interested, not so much in what he or she looks for now, as in the manner by which he or she has reached the present success.

To the interviewer, sincerity was always the keynote of Helen Ware's acting; and sincerity, after all, is a requisite of acting which is often forgotten in the discussion of personality pro and con. One of the serious charges made against the American stage is that it does lack sincerity, in writing plays, in putting them on, and in acting them. It has been said that our actors are chiefly interested in clubs, and actresses in clothes. Perhaps that is true to a certain extent; but, from a personal viewpoint, what seems a greater danger is a tendency to take the short cuts to the success at the expense of the discipline which must always be a factor in great art. Not that all members of the profession who have played one-night stands for years are necessarily great artists; but if they have the talent and that mystic "personality," the one-night stands, repertoire and stock have all given them an opportunity, and if they are not yet successful, only Fate is to blame.

Miss Ware was interested to hear that her acting had given the impression of being "sincere;" but she added frankly that she had been told that before. It is something of a jolt to find that one is saying only the trite thing; but then there is the consolation in remembering that, after all, it is more likely to be true. This was an inward observation while Miss Ware chatted from the other end of a Davenport.

She was saying: "That is one of the greatest satisfactions in my work to have audiences feel that I am doing the best I can. Sincerity is a quality I admire intensely in private life, as well as in artistic work, and I have always worked with that in mind. From the first I realized that I was not beautiful, and never would be."

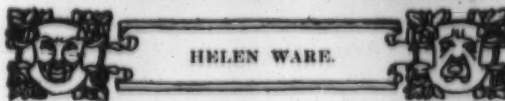
"Why be disparaging?"

"I'm not. I have a mirror, you know, and I've been on the stage for twelve years, so that I have had a chance to find out. I won't say that I am positively homely, for then you would be polite enough to deny it; and, anyhow, I don't believe it myself."

Frankness was the order of the day; but even at that it would not have been policy to interrupt her with comments on how attractive she looked that afternoon in a simple Summer dress, with a simple arrangement of her hair, and a glint of sunshine turning a few stray locks to bronze. On the stage, or in her photographs, she had never before given quite the impression of charm that surrounded her as she talked about success on the stage without beauty. It gave a touch of unconscious humor to the whole proceeding that added, rather than de-



Moffett, Chicago.



HELEN WARE.

tracted, from her sincerity. The tendency to underestimate is still unique among actresses.

Meantime she was speaking in a tone which also had the quality of charm: "Although I won't say anything about the heights for myself, it has been my consolation all along that very few of the actresses who reached them were really beautiful. I made up my mind that if there was any talent in me, hard work was going to bring it out, and I went through the hard work. As has happened in other cases, I went on the stage against the wishes of my family, and I had to make my own way. Of course, there was always a pleasant home to come back to; but I disliked the idea of being dependent in any way, and I waited until I had reached that degree of success when I was welcome. Personally, I think it is the best thing in the world to be thrown on one's own resources, and I've never regretted those hard days at first; though, to tell the truth, I should hate to go through them again."

After all, those salaries of \$25, and one's own costumes to be furnished, look better from the retrospect of a Riverside Drive apartment.

Over in the corner a grand piano suggested memories of songs that Miss Ware had given in the course of various plays. She answered that she was still singing, but for her own pleasure alone.

"I can't say that I've ever had the advantage of musical comedy," she went on; "but I just missed going into it in those first days. I had all the training, for I used to be in a church choir."

The whimsical humor that she displayed in that remark and in other odd moments suggested another characteristic that must have helped a great deal. Miss Ware acknowledged that it had, providing relief in some of the hard places that would otherwise have been unbearable. So, after all, there had been a little more than straight hard work, for tact goes along with sincere acting to help toward success.

But, as a matter of fact, the star is working hard nowadays through the hot weather, studying not only her own part, but the work of others in the cast. She waxes enthusiastic whenever she speaks of William Mack; and, as another admirer of his work, it is a pleasure to repeat what she said on this particular afternoon: "I never can grow tired of watching him, particularly in that fourth act; and I generally spend the time, before my entrance, standing in the wings and watching him. It helps a good deal. Some day I hope to see that man in a big part in a big play. Of course, he has a very good part in *Within the Law*; but I mean in a play that is built around the character he plays. He certainly deserves it."

Voice is another phase of her art to which Miss Ware gives constant study. The interviewer asked in particular about the voice she had used in *The Third Degree*, when her tones, as Annie Jeffries, were almost rasping at times. She answered that she had adopted that particular voice, because it seemed characteristic of the girl. She went on: "In the lines themselves there is nothing to indicate that Annie was illiterate; but she appealed to me as a somewhat unfinished character, and I played her that way during the two years. As for the voice, I figured that a person tired out and strongly excited would have that peculiar huskiness, and tones almost rasping in the lower ranges. I have never used the same voice in any other part, because I have never had a part like it. I've tried to get a different voice for each character."

"In the parts I have played, I think I like the girl in *The Road to Yesterday* best, because the gypsy characteristics appeal to me. I have always felt that I was something of a gypsy at heart, and some day I hope to get a play in which a part of that kind will be the central figure; but until then I would be willing to try various kinds. The immediate future seems rather uncertain, because I haven't yet found a play for next season. There was some talk about me going out in *Within the Law*; but that wouldn't pay me in this stage of my work, since I didn't originate the part. But I am enjoying the part of Mary Turner during the Summer, especially the second act. Humor always did appeal to me."

That is an interesting comment from a star who has of recent years been identified with strong dramatic roles.

DAVID H. WALLACE.



## BACK TO NATURE

### Honest Simplicity in Drama Will Win Next Year

(Written for THE DRAMATIC MIRROR)

By OLIVER MOROSCO

**B**ACK to nature in food, recreation, studies, medicine, thought, books, undergarments and plays. That has been the galloping movement of the year just closed, and the gallop will be accentuated to a full charge during the early season to come. I set the play last, not from modesty or because it's the least important, but because one has an inadvantant way of remembering the last—not the first—thing said.

It seems only a few months since correct collars were Woolworths, corsets were polite straightjackets, flannels flourished flamingly, and Erasmus, in proposing to Femina, used correspondence-school rhetoric without dropping one lingual stitch. Thank fortune,



OLIVER MOROSCO. White, N. Y.

we've reached collars which let us breathe, gowns which strangle our women only in the feet, sleeveless knee-lengths, and a drama in which the suitor just gurgles like the suitor immemorial.

The stilted and unnatural play brought two extreme differentiations in its path. In the comedy of manners, flowing most opulently in Britain, the personages merely intoned page after page of copy-book philosophy, and the humor was as far from reality as it was unfunny. In the play of action, which we may roughly generalize as melodrama, heroes mushroomed into pasty, unwinged angels, villains squirmed in the mire of iniquity until they were merely laughable blackfaces labeled bad, and any regular fellow who would have lock-stepped to an altar with one of those Butterick heroines deserved a lead pill at sunrise against the smoke-house.

The first attempt to get away from this spineless ponderosity resulted in the "punch-play." It was based on the quite logical assumption that in the lives of men and women, during their complicated relations with each other, a whole current of affairs is frequently divertible by ultimate force exerted in one ultimate situation. The punch-play has had its day and has served its purpose. Its extreme example, *The City*, in which everything, including the nerves of the audience, is sacrificed to make the crash of the degenerate dope-fend's mentality more thunderous.

But the punch-play was better than the old-style mawk of va-ant big words. It at least had vitality

and virility. Yet after all it was merely a robust gate swinging to admit us to the great field of simplicity where we now are, and where, let us hope, we shall stay. Simplicity is the keynote of supremacy in all the arts; and because the Americans, after many tortuous years, appear to have arrived at the simple, honest play, the play of nature, of whatever classification, the Americans may at last be recorded as constructors of real drama.

As long as a play has honesty, this genuine humanity about it, one need not fear for its welfare, though it possesses nowhere between 8 and 11 o'clock a single slam, provided its mechanical execution has been cleverly gone through with.

When I proposed to open the new Cort Theater with *Peg o' My Heart* the croaks made me dream that I was in the middle of Dismal Swamp, with all the frogs saengerfesting. I was told by those who have been deemed competent judges that the play had not enough vitality to last four weeks in New York; that it was totally wanting in "power." Yet I recalled a lot of book-or-stage things that have lacked this "power," yet which, some way, have managed to survive. Save myself, not one person, except author and star, had any faith in "Peg" as an enduring metropolitan attraction.

In modest phrase, what happened is history. *Peg*, in the heat of Summer as materially prosperous as in Winter's house-inviting chill, bids fair to smash every consecutive-performance record in the world.

I believe that every one of next year's plays marked for survival will be found fundamentally simple and sincere, whether described as farce, comedy or serious drama.

I believe that the crook play, or, to be more exact, the play of the underworld, has for the time being had its day. Two years ago we had a stirring example of this powerful type in *The Deep Purple*; last year, Mr. Veiller's splendid melodrama, *Within the Law*. Both were throbbing, simple, human plays. There have been scores of aqueous imitations and, of course, there will be imitations next year.

The "emotional actress," often described as a raucous archaic, a biter of gold furniture, a weeper for children she prevented, a chronic regretter, a trail-dragger, or one square foot of naked chest, will not disappear. She will simply be transformed. She will not pull up her stockings on Zaza's carpets any more—we will entrust the hosiery episodes to the expert Mr. Ziegfeld—but she will, in a natural way, manifest such of Zaza's emotions as were honest and not stage-doorish.

The psychologists tell us that woman's emotions are becoming more pronounced every year, thanks to the quick clip of our civilization. A woman can be hurt just a little more to-day than fifty years ago; and I think she can be happier, for now she can analyze her happiness and find out, in her feminine pulling-apart way, just what constitutes it. So she will be more jubilant in her joy; more intense, even though more silent, in her woe.

Such a play as *My Lady-of-Emotions* must henceforth use will have its comedy in its characters and

situations; not in editorial-page quips. It must be neither too farcical or too melodramatic.

The play that will never die is disguised melodrama, for the reason that life itself is nothing more than melodrama. When I say "disguised" melodrama I mean the clash of big vitalities as they really clash, because they are different opinions; not, as ye Desperate Desmond author puts it, because Percival Prune is innately good, while Harold Olive was born a rotter. Disguised melodrama recognizes the fact that all men have some pretty good traits, and that all men have some pretty bad ones. Disguised melodrama makes men talk as you and I would talk if we were splitting a pint of girger ale, or driving each



AT HOME.

other to a hard bargain, or quarrelling desperately about a woman—to quote situations pianissimo to fortissimo. And that is why it is great and everlasting.

It is only to laugh when Luke McGlook yells terribly: "At last I have you in me power!"

But when I heard Joe Garson, turning to death, very bravely and unaffectedly, "Well—so long!" I almost fell out of my seat.

The nearer we get to nature in everything, even our light effects, the greater our success will be. How long must that false prophet of the sun, the present scheme of footlight illumination, endure? Only the genius who can release us knows. It will probably be many a year before this humble and useful evil can be dispensed with, for until we can build better we must not tear down. Noon-light upon the character woman's double chin and the oft-times eclipsing of the heroine's eyes seem to go together.

Musical comedies which are successful next season, it seems to me, will invariably be marked by genuine plot.

The arrival of *The Purple Road* and *Oh! Oh! Delphine* are triumphs in point. Musical comedy audiences nowadays demand a self-telling, legitimate story, not a lot of vaudeville beaded together on a string of artificial impossibilities.

But this does not apply to the Summer revues, which are just what they are intended to be: scrap-albums of the year's news and trends, looked at through pretty sets of colored glasses.

## SEEKING PLAYS WITH A FINE TOOTH COMB

(From "CURRENT OPINION")

**T**HE offer by Winthrop Ames of \$10,000 for the best play submitted to him for production by the fifteenth of August again calls attention to the scarcity of playwrights who know their business. No less than ten thousand plays are annually written in America, according to the conservative estimate of an experienced play-reader. Only a small proportion of those plays ever see the footlights. In France the percentage of plays produced is even more discouraging. The French Society of Dramatic Authors boasts of no less than 5,400 members. Computing the output of these playwrights at a ratio of five dramas to one dramatist, we find that there exists in France a reserve crop of 27,000 plays. Yet, *THE DRAMATIC MIRROR* informs us, only sixty members of the society succeed yearly in obtaining a hearing for the children of their brain, leaving the other 5,340 members of the society to await their turn. In this country the number of plays produced is more than four times that of France. There is no lack of opportunity for production, but there is a dearth of good plays. Managers scour the

country with a fine tooth comb for new playwrights.

"I suppose," remarked Mr. Ames, "I am at one with other managers in feeling acutely the lack of good plays. To one not in the theatrical profession himself it is astounding. I am sure there must be many good plays somewhere—by somebody—in America. It is the purpose of my competitive offer to get them." Many people, Mr. Ames thinks, have a vigorous dramatic idea in their system, but think it is not worth their while to put it into dramatic form. To these Mr. Ames attempts to furnish an incentive. "I expect everything," he says, "and—nothing. That is, I am anticipating nothing. I am just waiting. I may get three or four very good plays. I doubt if I get more than that. Again, I may not get one notable bit of work."

Columbia University has established a Dramatic Museum for the benefit of students of the drama and budding playwrights. Harvard University has established a Laboratory Theater where plays written by students may be also produced by them. The theater is not restricted to plays by students, however, and

is to be conducted as an adjunct to the instruction in the technique and the history of the drama. In spite of all the coaxing by managers, universities, stage societies, drama leagues and newspapers, successful playwrights refuse to be incubated. Out of two hundred plays submitted without invitation to a prominent manager in one year, only four merited production. Of these, according to a professional play-reader, confiding his experiences to the *New York Times*, 146 came from eastern States. The Empire State is represented by 112 from New York city alone. New Jersey has a total of five, with four from Montclair. Pennsylvania submitted eleven, with Pittsburgh two and Philadelphia seven. The same total came from Massachusetts, Boston offering two and Cambridge eight. The last-named holds the dramatic barracks of Professor George Pierce Baker and his little army of playwrights. Vermont sent one play from its literary colony at Windsor.

"The 'solid South' polled seven. A solitary piece arrived from Washington, D. C. Delaware sent two, one being from Wilmington. An R. F. D. wagon



started one from Maryland. Literary Louisville brought one from Kentucky. Norfolk, Va., sent one, and so did Pensacola, Fla.

"The Middle West contributed thirty-nine. In Ohio were nine, Cleveland and Columbus giving two each, and Cincinnati four. Out of the seventeen from Illinois, Chicago is responsible for fourteen. Of the Hoosier State, Indianapolis and South Bend sent one each. Kansas City and St. Louis sent one each from Missouri. Little Rock represented Arkansas with one. Wisconsin had two, with one from Milwaukee. Minneapolis was present, with one from St. Paul. Michigan had three, with two from Detroit. From a small town in South Dakota came one. Des Moines, Ia., completed the section with one.

"California represented the entire West, with two from Los Angeles and one from Oakland.

"The foreign plays were all English, three from London, Eng., and two from British Columbia, Vancouver sending one.

"Of the 200, nine came in printed form, seven being of private editions. Play brokers acted for ten of the authors. Blank verse was the medium for four tragedies, prose sufficing for the remainder."

One-act plays, musical comedies, scenarios and novels submitted for dramatization are not included in this estimate. There were twenty-four comedies, seventeen farces, one hundred and eighteen dramas, thirty-one melodramas and ten tragedies. Most authors show a lack of business acumen in the selection of the managers to whom they submit their plays. Many pieces utterly remote from a manager's

line of productions are sent to his office. When, the play-reader goes on to say, it is clear by newspaper report or other testimony, that a manager confines his work to the production of spectacular plays, for instance, it is scarcely within reason to submit psychological and narrowly intimate pieces to him. "There is a chance that he may take them; but it isn't even a fighting chance. It is much more difficult to persuade a manager who specializes in pieces having but five or six or even ten characters to take a play requiring twenty performers than it is to succeed with one accustomed to 'plunging.'"

The writer attempts to destroy the myth that good plays are often turned down. There may be great misconception in certain managerial quarters as to what constitutes a good play, but on the whole producers are shrewd, no matter how mistaken they may be in individual instances.

"A producer's tendency, of course, is to stay in ruts—to produce only pieces of such form and containing such scenes as he knows from his own experience and that of others to be acceptable to the public. This is not necessarily cowardice, but rather cautiousness, a personal sureness of knowledge. His average production costs anywhere from \$10,000 to \$15,000, and he is not going to risk the amount in pieces that do not inspire his confidence or that do not at least show him 'a way out.'"

"These plays that are rejected by manager after manager, and then, after ten years, let us say, are produced amid acclamation (and anathemas on all 'commercial' managers and their readers), are, as

far as I have ever been able to learn or determine, not at all the same plays that started out on the heart-rending peddling journey. The author has profited by reasons given him for his rejections; his own common sense has helped him considerably. He has revised and revamped and written again until at last it becomes practically in shape, and someone accepts it. It is then that we hear that half-truth that so many 'ignorant' managers turned down a good play. We do not hear how the play was improved, step by step, at the suggestion of those same managers. In almost any manager's office they will tell you, readily enough and without any particular regret, of some season's success that they had turned down."

Of the two hundred plays in question, ninety-one were rejected because of faulty material, sixty-one suffered the same fate because of defective construction, seven others were snuffed out because of faulty treatment. Of the four accepted, one was a "crook play" by an established English playwright; another was a native dramatization, by a man amateur, of an old, standard, English novel, admirably suited for production as a spectacle; the third was a man amateur's drama of domestic type, and the fourth was a Russian political melodrama by a native woman amateur. All four needed revision.

Another expert declares that all the trouble in finding good plays may be caused by the lack of any definite standards of dramaturgy either on the part of the public, the producing managers or the teachers of technique. It is difficult to please everyone involved.



## BACK OF THE CURTAIN



THIS was repeated to me by a human dictagraph that had been stationed in the hall adjoining a prominent manager's suite of offices:

Two actresses, who had evidently not met for a long time, saluted each other. Business of ecstatic embraces and prevarications of the third degree about how well each was looking. When the first storm of feminine greetings had blown over, the red-haired woman said to the black-haired:

"Dearie, I hear you are divorced?"

"Dearie's" eyebrows went up, forming a parallel with her uplifted hands.

"My dear," she gasped, "where did you ever hear that? No, indeed, I am still married, and have been for five years, and I think that is very conservative."

Thrice did I salute Holbrook Blinn on the corner of Broadway and Thirty-seventh Street, and thrice he did not answer me. The fourth time I said: "What engrosses thee?"

He blinked on, desecrating mere me.

He drew a deep breath. "I was studying the man getting on the car," he said. "I may want to play the type of the good liver sometime."

I looked at the white-whiskered, florid-faced, well-groomed elderly man boarding a car.

"Generous whiskers," quoth I.

"But his eyes were remarkable. The slightly reddened eye, deep set and cunning."

Mr. Blinn proceeded to the Princess, having registered another of his photographic types.

Emma Dunn is seeking a permanent country, or at least suburban, home. "It's a ghastly prospect to go to the country every night after the play," she says, "but the children need country life."

Whatever the children need they get. But that by no means signifies that they get what they want. For Emma Dunn is one of the excellent mothers who knows how to say "No," and who says it when necessary. Because she feared that being reared as the only child would produce selfishness in her daughter, Dorothy, Miss Dunn adopted another small girl in Denver. Helen is being brought up in the same way as Dorothy, and serves her purpose of being a kind of pacemaker in conduct for the original daughter of the family.

Lillian Russell has quieted all press-agent rumors that she is leaving the stage and, in making her exit, dropping the mantle and title of "The Peerless Beauty of the American Stage" on the Kitty Gordon's shapely shoulders. Miss Russell will play next season, and Miss Gordon is enjoying herself in England, as completely *sans souci* as Eva Tanguay, as you may judge by her picture reproduced on this page.

The wondering natives along the route of the Fine Feathers company in Canada named the luxurious four-drawing-roomed—a room for each star—private car, "The Blithedale," which Manager Frances provided for the company, "The Nursery." And what would you? Wherever the "Blithedale" stops for

more than two minutes a white-capped nurse issues from each end of the car, bearing in her arms Roberta Edeson or Maxine Figma for an airing. Both babies are bearing better than their elders the long tour, for they haven't reached the age of fretting. Sufficient to them is a tiny snowball in their fists, a huge Indian with wonderful feathers in his hair and a wonderfully dirty blanket on his person.

The tour finishes with a week at Winnipeg, and on the night of July 26 the "Blithedale," alias the "Nursery," will point her nose Eastward, landing what Mrs. Edeson denominates "the tired crew" in New York about Aug. 1.

Wilton Lackaye left a card and a characteristic flavor pasted on the wall of a Canadian theater, which



KITTY GORDON AT BRIGHTON.

he said had a dressing room that would have made the Count of Monte Cristo's dungeon look, in comparison, like Marie Antoinette's boudoir in the Petit Trianon. This is what the doughty Mackaye left behind him in one of the theaters, named Victoria as a sop to popularity, on his return engagement:

O great Victoria, Queen of Queens,  
Whose memory all revere  
What churl dishonored thee in death  
To name this showshop here?  
Let John Drew rave to think his fame  
Spoiled by a punk cigar,  
Far worse thy fate, to know thy fame  
This awful place may mar.  
For was it not Queen Bee's Will  
Wished players "well bestowed"?  
Alas! The mummies call thy "shops"  
The worst upon the road.

A very tantalizing line this, spoken by May Irwin

from her bedroom window in Irwin Castle to cooking audiences on New Manhattan Isle:

"I wish you could hear the oriole just outside my window singing his head off."

Mrs. Edward Harrigan has gone to Scroon Lake to spend the remainder of the Summer. With her is William Harrigan, resting from comedy remarks in Bought and Paid For.

Mr. and Mrs. William Harcourt (Alice Fisher) are among the most popular of the Summer colony at Gloucester, Mass. Which may also be said, and truthfully, of Mr. and Mrs. W. G. Smythe (Sidney Armstrong) at Siasconset.

Mrs. Philip Boileau, who has been enjoying David Belasco's tentative tutoring, expressed regret that he was departing for Europe, so interrupting her coaching.

"What will you do?" he asked.

"I shall rehearse carrying on the water."

"Doing what?"

"Don't you remember your first advice to me? 'Begin at the beginning. Don't object if you are told to carry a glass of water on the stage. Think. Some day someone will be carrying the glass on to me.'"

Clara Morris, in her changeless sick room at Riverdale, said: "I've been looking over old letters and tearing up some. I found notes of appreciation from two great editors, one from a Western Governor, three from judges and one from a President of the United States. They were all years of pain marked by those letters, but there was praise, too, and pain with praise is better than pain without it."

Lowell Mason, in front of the Brighton Beach Theater, tells true tales of his brother John, ten years younger, who is wandering through Canada teaching New Thought to the northern dwellers, in the guise of the play *As a Man Thinks*.

"John never tells of his harrowing experiences at home when he went on the stage," said tattletome older brother. "For instance, of the time I dropped into the museum where Daly's now stands, and cut walked John. The family thought he was at school. I got home before he did and told. Two minutes after he arrived I heard him hollering blue murder."

"A little girl friend of mine is just now the joy of my life," said Arthur Row between sips of lemonade atop the Hammerstein Victoria. "In my most fatherly way I was trying to plan for her future life."

"When you grow up," I said, "you'll marry and—"

"I'll not get married," she interrupted.

"Oh, very well," I looked sadly at her. "Then you'll be an old maid."

"She shook a reproachful head at me.

"I'll not be an old maid. I'll be an artist."

THE MATINEE GUY.





Some of our producing managers and about all stage directors here might profitably adopt Mr. Belasco's motto, as uttered by him in London, and paste it in their hats. He says:

"My motto for actors is: Be yourselves; keep your individualities, do not try to drop your peculiarities. Be natural men and women, forget you are actors."

However, Shakespeare said it before Mr. Belasco, though in other words.

The announcement that Mrs. George Arliss is to appear in support of George Arliss in Disraeli next season recalls that actor's statement in his address to the graduates of a school of acting a year ago: "I am the despair of press agents. I have only one wife, and to make matters worse, she is the same wife I had ten years ago."

A notice to employees of the Loew's Delaney Street Theater, posted back of the stage, warns them to abstain from the use of coarse and obscene language under penalty of dismissal, which is a move in the right direction, and reflects credit on the management. Another warning, which threatens condign punishment on the performer who dares utter a word of reflection on our revered and exemplary Police Department while on the stage, may be open to question, except, perhaps, as a matter of expediency.

Polo Park, Coney Island, has just secured as its main ballyhoo lecturer and press agent that versatile actor-actor-stenographer-cetera, and so forth, Clive Newcome Hartt. Made up in a grotesque "dude tramp" get-up, wearing his famous "mirror-buttoned coat," Hartt stands outside of the old Dreamland entrance, jingles, plays a hum cornet, makes faces at the children, kids with the girls, and makes the "opening" for each performance. One of his favorite "speils" starts something like this:

"Pause, people, pause and ponder! Oh, peripatetic pedestrians, perambulating people! Pause and permit me to prattle of Polo Park! Presently I'll prate of the perilous performance being perpetrated inside the parapets of this palatial Pleasure Park! I'll prate a piece of this pleasing pastime, this perilous sport of polo played on autos! Yes, the invention of the devil himself, so fiendish is it in its maniacal maneuvering and its insane excitement—and so forth and so on, until the crowds in front of the attraction are impatient to get inside and see somebody killed, or at least smashed up a bit!"

Clive N. Hartt is what T. R. would call a "bully bally."

All the New York papers of July 3 had special cable messages that The Eastway had been suppressed by the censor at Cassel, Germany, and some supplemented the news by interviews with the author. This mission printed the news of the play being ordered off the stage at Cassel by the censor in this column in its issue of June 11, which casts a strong sidelight on the value of the "special" cable service of some of the morning newspapers, which boast of their "enterprises." I will frankly confess that I obtained my information from the cable news of the New York Staats Zeitung, which seems to have facilities for getting European news three or four weeks ahead of its rivals.

Over in London Louis Nethersole is busy with several projects. Among others he is trying to arrange for a London production of Blanche King's latest vehicle, When Claudia Smiles. Two acts of the play are in the Ritz Carlton, and as Frederic McKay says, it might just as well be the Ritz Carlton in London as in New York. In other words, the action of the comedy may easily be transferred to the other shore.

Mr. Nethersole is also casting about for an actress to play the leading part in a play, The Tricky Mrs. Trevelyan, which Mr. McKay plans to produce here. Ethel Irving was considered, but she has signed up to play in Charles Frohman's London production of Years of Discretion.

J. J. Rosenthal, manager of Anderson's Gaiety Theater in San Francisco, was conversing with Edwin Wallace Dunn, general press representative of Cohan and Harris. Said Mr. Rosenthal: "Eddie, I'm going to make a proposition to George."

Said Dunn: "Go ahead. He's got his plans all made, but go ahead."

Said Rosenthal: "It's twelve thousand for four weeks."

Said Dunn: "Go ahead. He won't take it, but that will make a great story."

And a few days later Rosenthal sent a letter to George M. Cohan, making a proposition to appear at Anderson's theater in The Little Millionaire any four weeks from Jan. 1, 1914, and June 1, 1914. The financial consideration would be \$12,000, fare from New York to San Francisco and return, and five per cent. of the gross, as royalty on the play, with the supporting company furnished.

At last reports, Mr. Cohan had not accepted. But J. J. believes so implicitly in the story that he had it printed.

Did you see John Bunny at the Moving Picture Exhibition in his evening frock and high hat? And the crowd of admirers that surrounded him and trailed him all over the place? And the look on Bunny's face? John Drew, E. H. Sothern, John Mason, Frank Keenan, Tyrone Power, David Warfield, or any of the other notables of the stage, never had so riotous an ovation. They leave only fleeting impressions behind them, momentary glimpses of genius. But Bunny's grotesquerie is the property of millions. He is as popular on the Strand as he is on Broadway. He was always a good comedian, but oh, what a change from the days when he limped a tardy career in 'Way Down East! But candor compels the statement that he is not a dress-suit actor.

A little stray rhyme, "Mare Street (London)" by Douglas Goldring:

"In Mare Street, London, Sunday nights,  
My Jim he'd search for souls to save;  
Beneath one of them showmen's lights  
He'd stand up white and brave.

"And who's for Jesus now?" he'd call,  
'And who's for Love that's strong?'  
Repent, believe: there's 'eaven for all  
That turns and treads from wrong."

"I wish no harm to my poor Jim,  
But God strike Liasse dead!  
'Twas cruel of her to lead the hymn,  
With me laid ill, in bed.

"They're gone—last month—to Leyton-  
stone;  
Jim runs a chapel there;  
And I'm left hungering here alone,  
While she joins him in prayer."

Some familiar names of the stage figure in the interesting August issue of the *Smari Set*. Louise Closser Hale has a short story entitled "Strong Women"; George Bronson-Howard has a page from the Book of Broadway, "Miss Fortune"; H. L. Mencken, dramatic critic of the *Baltimore Evening Sun*, is represented by two of his unique, really original contributions, "The American: His Language," and "Counterblast to Buncombe"; Robert W. Sneedon, a bright young dramatist, has a sketch in a personal vein, "The Retreat," and George Jean Nathan expresses some original ideas on the utility of critics, "Reviewing a Reviewer."

THE USHER.

## THE FIRST EPISTLE OF OSWAL

Concerning One Theatricalus

By OSCAR C. HARRISON.

Greeting:

And behold it came to pass that on the Tuesday following the next to the last, and preceding the last Monday in the month of July, in the year of Our Lord one thousand nine hundred and twelve, did a certain Gentle, called by the populace Oswal, which in the language of the Swede meaneth "Sound-ing Warrior," arise from his couch, and, girding up his loins, proceed by means of the Sixth Avenue Elevated Railroad, to his place of business, in a tall building, situate upon the street known as Broadway, in and upon the Island of Manhattan.

And Gaynor the First was the ruler thereof.

And behold there dwelt upon the Island of Manhattan a man, called by the people Van de Wyter, and by his friends and relatives Reginald; a youth full of the knowledge of books, learned, and an authority.

To him did Oswal, the Swede, go for advice upon all subjects of which he, himself, was inefficient in knowledge.

And it came to pass that the same Reginald Van de Wyter had, during his career, prepared and helped to produce an operetta, known under and by the name of The Land of the Yap, and produced under the eye and direction of one Theatricalus, an agent of vaudeville (and albeit a scoundrel).

And he did promise the youth Van de Wyter millions!

Thus saith Lincoln, whose first name was Able: "You can fool some of the people all of the time; all of the people some of the time; but you can't fool all of the people all of the time."

Neither could the youth called Van de Wyter be fooled all of the time; hence, when the money received for the operetta's appearance in the different houses of vaudeville had been paid to the producer Theatricalus, the youth Van de Wyter did look for a satisfactory accounting.

But there was none forthcoming!

Then did the youth Van de Wyter make haste to the office of Theatricalus, the producer.

Accused be the elevator when thou ridest up on one side and the object of thy heart's desire descendeth on the other.

And when the youth Van de Wyter had reached the office of the producer he found him gone but a moment before, and he, the youth, did follow after him, anon, and hastily.

Verily, I say unto thee: If a man in a race has a start on thee; or if he be of better wind—do not pursue, but rather sit thee down upon a rock and tarry, for, perchance, he might die or be overcome.

And the youth Van de Wyter did follow upon the heels of the producer Theatricalus. From dawn till eventide, from hamlet to hamlet, from raft to chariot. But the producer was fleet of foot and quicker yet of wit, so much so that the youth Van de Wyter did give up the chase and return to his house.

And behold it came to pass that the youth,

did remember and proceed to the office of one Isaacs, supposed from his name to be a Jew, a musician and composer of the music for the operetta.

And the youth did demand of him a settlement; but no settlement was forthcoming.

And it came to pass that the producer, Theatricalus, having heard naught from the youth Van de Wyter, either by word of mouth or in writing, did return to his office; and verily, he pronounced himself as safe.

When, lo and behold, there appeared in his presence the youth, accompanied by a scholar, called in those days a lawyer, a man learned in the ways of law, shrewd and capable.

Then did the lower jaw of Theatricalus drop perceptibly, and his loins were loosed and his knees smote one another in fear!

And behold, it dawned upon him that he was discovered, and he was sorry.

Furthermore, his future bank account was to dwindle, in payments of three separate checks, to the tune of twenty-five large, spendable simoleons.

Blessed be the name of thy father when he can scribble his name to the bottom right-hand corner of a slip of paper, called in business a check, and it remaineth good.

Then did the youth Van de Wyter go and see Oswal, the Swede, and him did propound the nature of his success.

And the Swede did pat him upon the shoulder, for he was glad, yea, verily, he was overjoyed, for the youth was to have money—to spend!

For Oswal had not even heard the odor of food for three days. Nor had he brushed the collar from a beer or been tickled by the feathers of a cocktail.

And it came to pass that the day of the first payment became due, and on the morning thereof the youth Van de Wyter and Oswal the Swede did journey to the house of a money changer, which in those days was called a bank, and there did the youth receive "hard cash" for his checks.

Then straightway did they betake themselves to an eating place, an eating place where spaghetti grew by the yard, red ink flowed as water, and the men servants spoke the language of France with an accent.

And they dined well, and continued to do so through the second and third, which was to be the last, payment.

And behold it came to pass that the money for which the youth Van de Wyter had so earnestly struggled was squandered in riotous eating and drinking.

Verily I say unto thee: It is far better for thy head to be ruled by thy heart than by thy stomach; for thy heart knoweth the difference between right and wrong, but thy stomach, nothing can stop it, save indigestion.

And it came to pass that the moneys were gone, and again they partook of the free banquets.

## OLD PLAY DAYS

No. 10

Can you think of Jack Haverly as manager of a theater that opened with a Shakespearean play?

It was in Chicago. The house was the Columbia. The play, A Comedy of Errors. The Dromios, Stuart Robson as the Dromio of Syracuse, William H. Crane as the Dromio of Ephesus.

The capitalist who paid for the erection and the equipment of the Columbia was James Carson, scion of a wealthy citizen of Quincy. Young Carson was one of the new set in Chicago. By some mysterious dispensation of Providence this young man felt called upon to build a playhouse.

Jack Haverly was on the apex of his fame as a promoter. He was supposed to be at the head of a syndicate that was developing new mining regions in the West. Young Carson pursued Haverly to manage the new house.

Haverly's face was as unreadable as that of the Sphinx. How he regarded the offer nobody ever knew. By his manner it was the most serious event in his managerial career. The new building was of brick. During construction teamsters dumped the material in the street and the brick was piled in solid squares. On the top of one of these Jack Haverly took a seat, and day after day, as the walls grew, the minstrel manager occupied his lonely perch, whittling—his game of solitaire—until the builders began demolishing the material on which he sat.

The background of this perch was the site of the old Adelphi Theater, where at one time Haverly's Minstrels had their carnival, when Will J. Davis, now manager of the Illinois Theater in Chicago, was Haverly's publicity man, and where the idea of the first Church Choir Pinafore company was germinated. So Haverly, whittling on a pile of brick, sat with his back turned to the scene of past triumphs, and faced a new field—the management of a theater to be devoted mainly to the legitimate.

In the evening Haverly returned to his hotel, the old Tremont, and after dinner resumed his whittle. Once his reverie was broken by the question:

"What will you open the new house with?"

"Best if I know," was his reply. "I know what I would do, but Jimmy Carson may have something else in mind. He hasn't said anything to me."

Two weeks before the opening the announcement was made that the christening would occur in the presentation of A Comedy of Errors, as played by Robson and Crane and company—Robson as the Dromio of Syracuse, Crane as the Dromio of Ephesus. The press agent was Aleck Webb, now sequestered somewhere in New Jersey. Some years later was appointed Consul to

Smyrna, or thereabouts, in Cleveland's first administration. He became Mohammedan and returned to this country as "press agent" for Abdul Hamid.

The announcement sickened the face of Haverly "with the pale cast of thought." Haverly was not a Tom McGuire. He made no bad breaks, but he did ask a critic what sort of play A Comedy of Errors was, and where it was first played. He refused to attend rehearsals. He said, rather sorrowfully: "What's the use of my doing that? I wouldn't know anything about it."

On the opening night Jack Haverly and Jimmy Carson occupied the manager's box. Haverly sat out of sight of the audience, and one of the stories was that he littered the floor with his whittlings during the first act and a half, and then went out.

Down at the old Tremont he was found, still whittling.

"Why," he asked seriously, "if Carson was determined to open the house with this play, didn't he ask me to black the faces of Robson and Crane?"

He was told that such a thing had never been done.

"That's why Carson ought to have done it, or let me do it," he replied, and with his lip of making everything talk, for in his quiet way he was a born publicity man, he added:

"It would have made the theater famous the world over. The London papers would have had big headlines over it."

And so they would.

Of course Jack Haverly did not remain manager of the house very long.

During its existence the Columbia oscillated from the highest point in the legitimate to the other extreme. Here came Irving and Terry on their first appearance in Chicago.

[A little story about the first night of I. and T. A dinner was given in honor of Mr. Irving at the old Leland Hotel. The toastmaster was Emory Storrs, the lion and wit of the Chicago bar. Always impetuous in spite of big fees. He owed his tailor. The tailor secured some sort of legal document that had the right of way at the banquet. In stalked the officer with his legal "fetch it." In some way—details not recalled—Mr. Irving heard of it. Story was that Mr. Irving paid the bill and the banquet proceeded.]

Here Mansfield in A Parisian Romance. I met him in the manager's office, when he was accessible, when he was almost jolly, and I heard him say, "Some day I am going to play Richard III. and other Shakespearean plays." He did, some years later.

Here, the McCall Opera company. De Wolf Hopper, Mark Smith, Cottrell, Lily Post.

[A pause.] Lily Post, with a neck like the swan's and the voice of a skylark. Later she married the new manager of the Columbia, Will Morton, and a part of the treacle-moon was passed in the theater. It was a happy union. They lived in an apartment on the South Side, where they entertained in the most delightful and unpretentious way. It didn't last. The gentle and girlish Lily died, and Morton quit the Columbia, a heart-broken man.

Will J. Davis came in next as manager. The men in the box-office were Alf Hayman and Harry Sommers, now of Charles Frohman's New York staff. A few years later the house that Jack Haverly opened went out of business. FRANK H. BROOKS.

## "THE DEMI-TASSE"

Strong One-Act Thriller Makes Cleveland Critics Take Notice

Archie Bell in the Cleveland Plain-Dealer credits an unqualified hit to a little one-act play, The Demi-Tasse, produced as a curtain-raiser at the Colonial Theater, of Cleveland, July 7, with May Buckley in the role of the wife, Mr. Halliday as the husband, and Miss Erroll as the Cyprian. The author is R. H. McLaughlin, and Mr. Bell tells the story as follows:

Robert Gregory, a New York broker, went to Spain, after an affair with Pauline, a girl. At Madrid he married a pretty Spanish girl, and brought her back to America. She trusted him and she loved him. She suspected him after a time, but still she trusted, until one day, she opened a letter by mistake, believing it to be addressed to her. The letter was a bold message, which exposed former relations and present entanglements with Pauline. Instead of flying into a rage, the wife quietly telephoned to Pauline and invited her to dinner. After the three have dined they enter the music room of the Gregory home for their after dinner coffee, as the curtain rises.

It is suggested that they go to a theater. In discussing the plays on view, the wife wishes that they might go to see The Kreutzer Sonata. "Horrible," shriek the guilty pair, who pretend that they do not remember it in detail. The wife insists upon relating it scene by scene. The wife kills her husband and his mistress, and then kills herself. They are terrified and laugh at her remarks, endeavoring to lift the gloomy cloud that seems to have come over her. She whines out a revolver.

"I have placed poison in one of two cups," she says to the mistresses. "I will drink one; you shall drink the other, as my husband admits that he cannot choose between us." At the point of the pistol Pauline is compelled to drink. "It will be quick," says the wife. But Pauline does not get the poison. Then the wife raises her cup. The scene would have lost its tenebrous if she did more than to lip the briefest good-by. "I hope you two will be happy—very, very happy," she says, as she raises the cup, pointing the pistol at her husband and warning him away. He risks the shot, and in despair at her proposed action, dashes to her side, and knocks the cup from her hand.

"That's not fair," shrieks Pauline. "you have not fulfilled your part of the bargain."

"He wouldn't let me," laughs the wife, "and besides there wasn't poison in either of the cups—I just wanted to see which one he—"

And the curtain falls.



## NEW PITT PLAYHOUSE

William Moore Patch Promises to Produce New as Well as Old Plays

Another movement which tends towards the elimination of theatrical dependence upon New York has just been launched in Pittsburgh—Pittsburgh, the much-discussed and much-abused center of smoke and wealth. For be it known, Pittsburgh is about to have a repertoire theater along the lines of the late lamented New Institution in New York, and patterned somewhat after

local press of his city, of which the following is a part:

Chicago, Boston, and even smaller cities, do not rely upon New York's opinions as to the merits or demerits of a play; and it is with the firm belief that Pittsburgh need no longer do the same that the Pitt Theater is being formed. Nine out of every ten American playgoers are in bondage to Broadway. But Broadway is not the entire country, nor can it express many of the vital problems that an industrial community like Pittsburgh is compelled to solve. The Pitt Theater, when it is fully crystallized, wants plays that will stir up local pride or speculation. Their locale need not necessarily be Pittsburgh, but their theme must be intimately related to conditions and problems Pittsburgh has to face.

It would seem, however, that in spite of these very courageous observations, Mr. Patch has an appreciable sense of commercial instinct, for he has taken great care to head his company with two of the most popular players that have ever appeared in Pittsburgh—namely, Mary Hall and Robert Gleckler, formerly leading man at the Duquesne Theater in Pittsburgh. Apparently, Mr. Patch means to lure the Pittsburgh public into his house by means of these two popular players, and then force down their throats what he considers proper dramatic food.

Mr. Patch says: "The Pitt Theater, naturally, does not intend to be known as a repertoire theater from the very start. Pittsburgh, in the first place, must become gradually accustomed to so radical a departure from the usual conception of a stock company. The company selected for the house next Fall, therefore, will have both a leading man and a leading woman in Mr. Gleckler and Miss Hall, both of whom are well known and appreciated. But it is being formed for the exploiting of effective ensemble rather than individual work."

The Pitt Theater was originally opened as a vaudeville house last Winter. It is a very modern and beautiful building in every particular. It has been closed, however, and will be completely redecorated and overhauled for the opening of the season in September.

Other officers of the Pitt Theater Company representing the board of Pittsburgh capitalists who have purchased the house are Richard V. Nuttall, secretary and treasurer; Frank Whitbeck (business manager of Mr. Keith's Bushwick and Green Point theaters in Brooklyn), general business representative and house manager; and William B. McVicker, assistant house manager. Frederick Esmelton has been secured as stage director.

## PLAYWRIGHTS' CONTEST

Philadelphia "Evening Telegraph" Offers \$300 for Week's Production

The average unproduced playwright has so persistently fallen short of his opportunity, through lack of either business acumen or real ability, that the announcement of a new contest by the Philadelphia *Evening Telegraph* comes as a surprise. It is stimulating to know that there are still disinterested persons to be hopeful of finding him.

The contest is open to readers of the

## HERRMANN, COSTUMER

Study of an Artist and His Achievements—His Unique Collection

The costumer's art is so essentially and inseparably a part of the drama that it is bound to be a subject of vital interest to the producer and actor of plays. Coincident with the evolution of stage mechanism and scenic structure, costume-making has kept its pace toward greater fidelity to historic accuracy, so that to-day a dramatic production is as much judged by its sartorial features as by any other. To mount a historic or a period play without intelligently taking into account fashion in dress would be a solecism which no audience of to-day would condone. Nor must we forget the Carlylean maxim that clothes make the man (and, verily, the woman, none the less) is a dictum which, beyond all others, must govern the producer who makes his appeal for popular acclaim.

Recognizing these facts, The Mianosa availed itself with pleasure and avidity of an invitation from the dean of American costumers, Maurice Herrmann, to visit his new establishment at 166 West Forty-eighth Street.

Mounting the usual number of stone steps characteristic of the residential architecture of a generation ago, the first thing that impresses one on entering the vestibule is the subdued and artistic atmosphere which prevails.

The eye is greeted by familiar counterfeit presentments of many popular stage idols of the past and present. As you pass into the cozy reception parlors this impression is heightened by wall decorations of many more portraits, and to these are added exquisite embroideries (some the handiwork of the clever proprietor), panels and draperies, and fine examples of antique furniture.

A conspicuous feature that confronts the visitor is Mr. Herrmann's "Shakespeare Mantel," which is composed of a host of the immortal bard, flanked by exterior and interior views of his birthplace; views of the famous church at Stratford-upon-Avon, where lie his remains; portraits of Edwin Booth, Henry Irving, Forbes-Robertson, E. H. Sothern, Julia Marlowe and others, the whole carried out in such manner as stamps the planner an artist. Throughout the spacious double apartment, along the wall up the stairway and on the floor above, one views a rare collection of portraits, each and every one autographed and inscribed in terms which manifest the esteem in which their originals held, and hold, Mr. Herrmann. It were needless to give names in detail. The eminent ones of the older and the younger generations are all here in mute evidence of appreciation of the man who so largely contributed to their successful presentation of the dramatic characters upon which rests their well-earned fame—the man who artistically fitted their Hamlets, Macbeths, Othellos, Iagoes, their Henrys and Johnes, their Shylocks, Rosalinds, Desdemonas and Portias, and so on down the line to the more modern characters in dramaturgy.

For the enthusiastic actor, as also for the autograph collector, there is a never ending feast in store in the numerous historic programmes and autograph letters, the latter all evidences of the cordial relations and close affiliations between Mr. Herrmann and his large and distinguished clientele.

Mr. Herrmann, who is a member of a Berlin family of costumers and court designers, came to this country, when still a lad of fifteen, some thirty years ago. He had been brought up by an aunt, in the Prussian capital, and from his earliest childhood has known nothing, industrially, but costumes and the designing of them. At eighteen he established himself in a little shop in Essex Street, this city, from which he moved up to Grand Street two years later, catering chiefly to masqueraders. Soon after he took up theatrical costumery, and one of his first, if not the very first, customers was a Miss Elliott, who started on a Shakespearean tour, opening with *Romeo and Juliet* in Fushing, L. I. Again he moved northward, locating in the Union Square district, on Fourth Avenue, directly opposite the stage entrance of the Star (then Wallack's) Theater, where he remained for ten years, and then, serving the purposes of his ever-growing business and once more consoled by the ever northward movement, Mr. Herrmann again changed locality, and the business, grown in proportions and importance, was relocated at Broadway and Twenty-seventh Street, in close proximity to Daly's Theater, of which Mr. Herrmann was the designer and maker of costumes for eleven years. His relations with Augustin Daly, the most critical and artistically the most exacting producing manager of his generation, were of the most intimate, and when Mr. Daly made his last trip to Europe he took Mr. Herrmann with him. While in Paris, where they had gone for the purpose of selecting material for a newly projected production, Mr. Daly died. Mr. Herrmann and Mr. Daly stopped at the same hotel at the time.

When Adelina Patti and that most delicious of tenors, Signor Ravelli, sang together in Gounod's *Romeo and Juliet* (about 1884) these great artists were attired in the historic costumes (in vogue in Venice at the time of the Montagues and Capulets), as they came from the Herrmann atelier.

Among Mr. Herrmann's many achievements a conspicuous one was the outfitting of the Booth-Barrett-Medjeska *Macbeth* production at the Broadway. The distinguished Polish tragedienne, on that occasion, wore a cloak mantle of which the border was a composition of the design of which Mr. Herrmann copied from an antique mural

window. It was embroidered in gold bullion and set profusely with jewels, and required six weeks to make. What could better illustrate Mr. Herrmann's artistic resourcefulness than the inspiration of that border?

Many of our readers will recall the gorgeous and elaborate production of *Fanny Davenport's* *Glismonda*, of which Mr. Herrmann was the costumer. Miss Davenport was magnificent in regal attire, and of her Mr. Herrmann said: "She wore her costumes with a regal distinction and a manner unequalled by any actress of her time."



Feb. 11, 1913.

MAURICE HERRMANN.

Her carriage was imposing and the recollection of it is so pleasing that it can never be effaced from my memory."

Student of history and stickler for period accuracy, Mr. Herrmann is recognized by our best and most distinguished historians as an authority in his branch. Miss Marlowe once said of him: "I regard Mr. Herrmann as unequalled by any European theatrical costumer." And to him she said, "Herrmann, why shouldn't you know: you have the 'school.'"

Many are the souvenirs, tokens and acknowledgments from appreciative patrons, two in form of inscribed signet rings from Miss Marlowe and Mr. Sothern, another a magnificent souvenir ring set with three rare turquoise, the gift of Fanny Davenport.

The remarkable historic costumes in Joseph and His Brethren were designed and manufactured by Mr. Herrmann. These costumes mark some recession in the measurement of time; but what is that to our sartorial necromancer? He can describe to you the historical dress of every period and every civilization known, from memory, and his talk on this his favorite theme is equivalent to a university discourse on the rise and fall of nations.

Mr. Herrmann is not a student in the dusty atmosphere of the library only, but he keeps in touch with the past and present through travel and contact. One of his most interesting, and, to him, instructive, journeys was an eight months' trip to Egypt, when he traveled up the Nile as far as the second cataract—observing, delving and absorbing—and to the Holy Land, remaining one month in Jerusalem. It is most edifying to hear Mr. Herrmann discuss on the fruits of this journey and his impressions as he crossed the desert, passing Mount Sinai on the way.

The younger members of the theatrical profession would find it of unusual interest to visit the Herrmann atelier. They will find there an amiable, entertaining and instructive host. The privilege of seeing his wonderful and unequalled collection of autograph letters and photographs of eminent actors, living and dead, is well worth the effort. Besides, Mr. Herrmann is such an enthusiast that he affords him especial delight to impart information on costumes, shades, colors and designs.

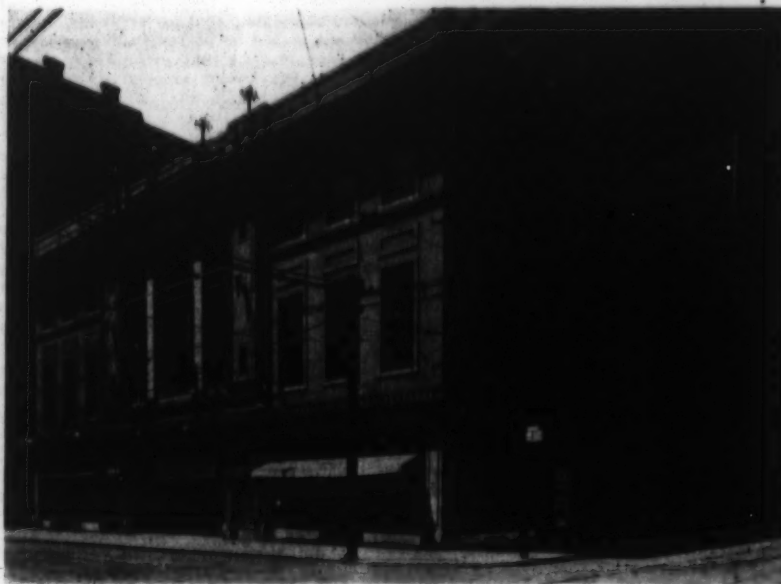
On leaving the Herrmann establishment one cannot fail to carry along strong impressions of the presiding genius and the atmosphere that his artistic temperament has created about him. Having referred to some of the very interesting objects with which he has surrounded himself, it would (meager as this account is) be still more so not to refer to one or two conspicuous possessions of Mr. Herrmann's, chief among which is a rare and precious piece of antique tapestry from an ancient German palace. This is composed of fifteen squares, each one the handiwork of a court lady, deftly pieced together into one complete whole, representing twenty years of labor; the other, a remarkable example of embroidery, a "Maria-Risale" panel, six by eight feet in dimension, and still another is a marvelous mirror frame of Venetian origin, showing a garland of cherubs all integrally complete in form and carved out of a solid block of wood about three by four feet dimension. Go to the Herrmann atelier if you want to add to your sum of knowledge and be charmingly entertained at the same time.



WILLIAM MOORE PATCH, Critic Pittsburgh Dispatch, Now Manager.

John Craig's Castle Square organization in Boston and Oliver Morosco's enterprising Morosco Theater in Los Angeles. The fact that the prime mover in this novel scheme is a well-known dramatic critic in Pittsburgh, makes the project doubly interesting. The critic in question is William Moore Patch, dramatic editor of the Pittsburgh *Dispatch*, who has written much about the proper status of the theater in America, its mission, aim and purpose, and whose writings along these lines have been very widely read. This will be of the few instances that a dramatic critic has forsaken the fields of comment to put his ideas and opinions to a practical test; and the outcome should be interesting, to say the least.

Mr. Patch, backed by a number of wealthy Pittsburgh capitalists, has secured the new Penn Avenue Theater (originally known as the Kenyon Opera House), and will reopen the building next September as the Pitt Theater, home of the Pitt Players, a high-class stock organization, whose principal aim will be the trying out of new plays, the presentation in Pittsburgh of the usual number of recent Broadway successes that have just been released for stock, and, last



NEW PITT THEATER, PITTSBURGH.

but not least, the production in the Smoky City of many pieces of artistic and literary merit that have proven flat failures in New York, but that have enjoyed measurably successful runs in various other sections of the country—notably Boston and Chicago—which are not governed by New York's tastes in matters theatrical.

With the aim, therefore, of establishing an independent standard of dramatic judgment, Mr. Patch departs from the beaten path of the average stock manager, defies Metropolitan opinion and states his firm belief in the ability of Pittsburgh to decide things for itself.

Mr. Patch expresses this belief in a long and interesting statement, published by the

*Telegraph* everywhere, the only real restriction being that playwrights who have had productions are barred.

It opened July 1, 1913, and will close at midnight Sept. 15, 1913. While it is under the auspices of the *Telegraph*, all scripts should be sent to Will A. Page, manager of the Chestnut Street Theater, where the successful play will be produced by the Orpheum Players some time in October. The judges are Will A. Page, Harry T. Jordan, manager of Keith's Theater, and the dramatic editor of the paper concerned.

George T. Meech is under engagement with Charles Frohman for Donald Brian's Marriage Market company.



ESTABLISHED JANUARY 4, 1879

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Chicago Advertising Representatives: . . . . . Rhodes and Linsinger, 717 Harris Trust Building

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

## THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON, President  
HENRY T. MUNCH, Sec'y and Treas.FREDERICK F. SCHRADER, Editor  
LYMAN O. FISKE, Manager

### SUBSCRIPTIONS

One year, \$4.00; six months, \$2.00; three months, \$1.00. Foreign subscription, one year, \$5.50; Canadian, \$3.00, postage prepaid.  
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Day's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

### ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

## STAY AWAY

EVERY aspiring young writer for the stage has an irresistible longing to come to New York, because this is nominally "the theatrical center," "the producing center," the place of playhouses, of play agencies and of everything pertaining to the birth of plays.

The opportunities for the young dramatist, whose work has yet to see the footlights, are better outside of New York than in it.

The plain truth of the matter is that New York's play market is overcrowded. Young playwrights should understand that it is one of the most difficult things on earth to obtain an audience with a manager or an established player.

This difficulty extends even to men who have some standing in the offices of producing managers and with well-known stars.

It is only in rare instances that either a manager or a dramatic artist will see a writer in his office in New York. Both prefer to deal with established dramatists or with reputable play agents, as a matter of self-protection, owing to many disappointing experiences.

It is much less difficult for a man or woman with a play to approach a producer or a star away from New York.

Players especially, who would not give a moment's consideration to a new play in the theatrical district of New York, are often with ample leisure while touring the country and well disposed to devote some time to play-reading. It is the custom of numerous managers to take manuscript plays on a railway journey and read them *en route*.

But a still better way is for a young writer to present his intellectual offspring to a local stock company and endeavor to obtain a production for it.

Within the last five years a number of excellent plays, which have been successful in New York, have been ushered into existence in that way. A play that has been produced and been fairly successful is rarely denied a hearing in a New York manager's office.

Managers of stock companies are gradually awakening to the advantage of producing original plays. There is still a considerable number lacking in initiative, but there are many exceptions among managers who are glad of an opportunity to try out new plays.

All of this is merely incidental to the main purpose of this article, which is designed to warn young playwrights

against the heart-burnings and pain of disappointment which surely await them if they fail to profit by good advice and come to New York in the expectation of improving their chances of success.

THE London Critics' Circle, recently formed in association with the Institute of Journalists, has addressed an ardent appeal to FORBES-ROBERTSON to close his theatrical career by a farewell performance in London.

"Though we understand and respect your determination," they say, "that the recent season at Drury Lane should be your last in England, we would express the hope that you will not reserve for America your actual farewell to the stage, but will give one final performance in your native city, and the capital of your native country, on your return."

It may not be out of place in this connection to remind our English confreres that Mr. ROBERTSON—now Sir JOHNSTON—obtained his first substantial recognition as a tragedian in the United States; that we, and not the people of his native city, placed him on the pedestal he now occupies as the greatest living Hamlet.

RECENTLY compiled statistics are claimed to show that 6,380,000,000 persons see moving pictures in a year in the United States, paying \$319,000,000 for the pleasure, and \$80,000,000 is invested in the industry. Nearly 400 per cent. is cleared upon the investment.

## DELICATE, BUT SUBSTANTIAL

(From the Portland Oregonian.)

Of Priscilla Knowles, leading woman at the Academy of Music in New York city, a critic in THE DRAMATIC MIRROR says: "As Wanda Kelly, Miss Knowles played with admirable facility and rose to the blazer scenes with an emotional power quite out of proportion to her delicate physique."

When Miss Knowles played leads for Keating and Wood at the Lyric five years ago her "delicate physique" tipped the scales at 200 pounds.

## SHAKESPEARE—RUTLAND

(From the Springfield, Mass., Daily News.)

The editor of THE NEW YORK DRAMATIC MIRROR's contribution to the Shakespeare-Bacon-Rutland controversy in the form of "Sundry reflections why Rutland and others did not write the immortal works" is one of the most interesting and valuable essays in argumentative form that have yet appeared on this issue. Editor Schrader, of course, firmly planting his faith to Shakespeare as the author of the works that bear his name. The editor of THE MIRROR has been running a series of articles in which there is searching analysis of the claims of Lewis F. Bostelmann, author of "Rutland," and Professor Oelstein Demblon, of Brussels, author of the book "Lord Rutland and Shakespeare." The allegations of these writers are effectively shattered by the editor of THE MIRROR with an abundance of facts that are marshaled together and presented in an imposing array, leaving the reader pretty well convinced that Shakespeare wrote Shakespeare's works.

## SPARKS

(New Orleans Correspondence New York Tribune.)

Johann Eichelborg died in poverty recently and was buried by the city from his nearly empty house. All that he left behind him was a wife, who is weak mentally, a stack of manuscript music, and a great golden harp, that neighbors heard him feebly playing an hour before his death.

Eichelborg died with not so much as a penny to buy him food, even if he had needed it. But he kept beside him the harp that he played when he was a member of the Metropolitan orchestra in New York, and when, before that, Franz Lehar, composer of comic operas, paid him to orchestrate his productions.

Johann Eichelborg was himself almost famous, for at the height of his little success with Lehar and Strauss he decided that he had within him the divine flame of genius also. He quit his patrons and brought his young wife down to New Orleans. That was five years ago.

Eichelborg had money then. He said that he would make a home for himself in the city of eternal summer and garner a great fortune from the composition of songs.

He surrounded himself with every luxury—pianos, violins, mandolins, and the harp of wondrous tone that he had brought with him from abroad. He prospered for a little time in New Orleans, but soon none of the music publishers or producers would take his compositions. They said he wrote splendid music, but somehow had lost the spark.

Then, when his funds were at lowest ebb, two years ago, Eichelborg's young wife went insane. She was taken from him to the Louisiana Retreat. Eichelborg sold his grand piano to give her luxuries at the home, and he evolved the "masterpiece" that he thought would put him in affluence again and provide treatment in a private asylum for his wife.

Manuscripts of more than five hundred compositions piled up around him, for still none of them would sell; and, one by one, he saw slip from his home his other musical instruments.

Six months ago he fell ill of consumption. It was heavy consumption. The charity doctor told him so; told him there was no need of fighting the disease. He said the composer had simply worked himself to death trying to write the music for the elusive masterpiece that would retrieve his fortunes.

Three days ago, as he lay dying, his wife was discharged from the retreat. She was not cured mentally, the doctors said, but she had become harmless, and it was as well that she be with her husband. The doctors did not know that the man was dying of starvation himself.

The neighbors say that the dying husband and the weak-minded wife lay upon the bed for hours last night while he leaned over the side and played for her over and over the composition that he thought had been his masterpiece, but which no publisher would accept.

The charity organization will care for Mrs. Eichelborg, and owing to her helpless condition she may be sent to an asylum again.

## DRAMATISTS CO-OPERATE

Society Places Authors' League on Level with Its Own Members

Through the courtesy of the Society of American Dramatists and Composers, the members of the Authors' League are now able to avail themselves of the Play Bureau of the Dramatists' Society, upon the same rate of charges as that society makes to its members. The fee is 5 per cent. for the collection of royalties, irrespective of whether the Bureau places the plays originally or not, that is to say, there is no additional charge for placing plays; and 10 per cent. on collections accruing from sales to newspapers or magazines or from sales of photographs to moving picture concerns. It is hoped that members of the League will avail themselves freely of this privilege.

## BRITISH COPYRIGHT

Protection for American Dramatic Authors and Publishers of Music

The British Government will soon issue an order in council extending the full benefits of its copyright laws to American citizens. This will affect dramatic authors and publishers of music.

This decision follows representations recently made to the Board of Trade by Nathan Burkan and William A. Brady, of New York city.

## EDITOR'S LETTER BOX

HARTFORD.—Miss Winslow is not playing at present. A letter addressed to her in care of THE MIRROR will be forwarded upon her application.

JEFFERSON A. BURLING.—William T. Price, 1440 Broadway, New York, revises plays, but does not dispose of them. The J. W. Rumsey Play Co. and Sanger and Jordan, both of this city, are responsible play brokers.

CONSTANT READER.—There are no arbitrary rules about preparation of play manuscripts, the whole purpose being to make the reader's task as light as possible. Ordinarily the "business," or physical movement, designated in a script are underlined in red. A full description of how plays are arranged is in the American Playwright, issues of May and June, 1912.

MISS E. GLICK.—Robert Bruce Mantell first appeared in Monbars in 1889, reviving it frequently during the early nineties. The Face in the Moonlight, a melodrama in four acts, by Charles Osborne, was presented Aug. 29, 1892. The Dagger and the Cross, a dramatization of the novel by Joseph Hutton by W. A. Tremayne, was first presented in Milwaukee Oct. 1, 1890. For published plays, write Samuel French and Company, Twenty-second Street, New York, and Walter Baker and Company, Boston, Mass.

R.—Portraits of Franklin Ritchie were printed in THE MIRROR Sept. 18, 1897, and March 7, 1908. A picture of him in character as Ben Cameron in The Clansman was printed May 16, 1908. We have no record of publishing a likeness of William A. Morse.

CHARLES A. WILSON.—The Metropolitan Opera House of this city will doubtless be glad to give information concerning photos of Caruso, Constantino and others you desire. Samuel French, 28 West Thirty-eighth Street, New York, handles J. R. Planche's "History of British Costume," while Brentano's and Steiger's book stores of New York will probably refer you to additional books. Works of the kind seem to be almost all imported.

MISS SARA ZILVER.—Robert Drouet was born in Clinton, Ia., Lillian Russell's home town. At the age of sixteen his parents wanted to send him abroad for an education, the pupil being the objective, but he ran away and joined a traveling company. For three years he struggled under most adverse conditions, at times even distributing paper and shifting scenery. At last the leading man of the company refused to play without salary, and Drouet's opportunity came. Then the company came to grief, and he engaged management, engaging the stranded actors and playing Shakespearean repertoire. The next season he played in Robert Downing's support. At that point he wrote his first play, Fra Drono, successfully produced that season. After that he played with Fanny Ellsler, writing A Woman's Power and Doris expressly for her. Space will not permit notice of the many productions he has appeared in. He is appearing at present in the Lubin moving pictures. A dramatization of Mrs. E. D. N. Southworth's novel, "Ishmael," by Grace Hayward, was produced at the Grand Theatre, Rockford, Ill., with Miss Hayward playing Claudia. A road company was announced, but there is no available record of any New York presentation.

## DISCOVERS TRUE AUTHOR

Editor of THE DRAMATIC MIRROR:

Sir—I have the honor and pleasure of announcing to the world through your pages that I have discovered that Roger Manners, Fifth Earl of Rutland, was the author of The Elton Basilisks, which for three centuries has been attributed to Charles Stuart, first King of England of that name—"Charles the Martyr" of the English prayer book!

I frankly admit that not to me alone is the honor of this discovery due—that I never should have been led to make it had not the researches of Messrs. Howard and Bostelmann as communicated by those learned gentlemen to the DRAMATIC MIRROR opened my eyes. But here—here actually in this book—so long attributed to the Royal Charles, not only once but twice (Ye gods, TWICE!) occurs this word "MANNERS!"

Respectfully, Yours for Truth,  
PONTIUS PILATUS SECUNDUS PIUS.

P. S. As soon as it gets a little cooler I expect to find other works of Earl Rutland's. Possibly the word "MANNERS" may occur in other books *circa* 1601-1695. If only the lazy-litrary-fellers would hurry up and make concordances my task would be light indeed! (I would only have to look through the M's). As it is, to search through hundreds of pages of archaic typography is a demerit grind.

P. P. S. P.



## Personal

**BELASCO.**—This week's front cover presents an unusual view of David Belasco in his studio amid the temperamental environments that inspire his genius for dramatic work. The famous author is caught by the camera in his pajamas and bathrobe, his favorite apparel during his periods of literary gestation. The room is littered with curios, relics of old churches and



MARGERY MAUDE.

missions, old clocks, death masks, mummies, good-luck emblems, Shakespeare relics, Shakespeare's works, ikons, rubble from old gravestones, rabbits' feet, and in a conspicuous place will be seen a copy of *THE DRAMATIC MIRROR*, though the picture was not posed for this journal. It shows Mr. Belasco very much alive amid relics of the past. The numerous sheets of paper which are seen pinned up against the various screens contain annotations of fugitive ideas for dialogue, situations and hints for magazine articles, jotted down at intervals as they come to the famous author in the course of a day's work. The atmosphere is characteristically Belascoesque.

**HALL.**—Laura Nelson Hall terminated her stock engagement at the Casino Theater, Dallas, Tex., July 5. Apparently Miss Hall did not feel congenial in her position and had no scruples in saying so. Wherefor the Dallas *Viewpoint* expresses some biting views about Miss Hall, coupled with the hope that "she will be more appreciative of the goods the gods bestow hereafter, for the gods are revengeful, they say." Miss Hall is accused of not liking Dallas and Dallas people, and of mentioning "jays" in her asides.

**LIMERICK.**—Mona Limerick, who has been prominently identified with the Horniman Players at the Gaiety Theater, Manchester, Eng., as leading woman, has cabled her American representative, Dixie Hines, that she will arrive in this country next week for an extensive tour. Miss Limerick is the wife of B. Iden Payne, the producer at the Gaiety Theater, and is one of the most distinguished players in that repertory theater. Her most conspicuous work has been done in the leading role in *A Doll's House*, *Man and Superman*, *The Dark Lady of the Sonnets*, *Before the Dawn*, which was done in the United States by Hedwig Reicher as *On the Eve*; *Widower's Houses*, and a series of Shakespearean plays.

**MAUDE.**—An interesting feature of Cyril Maude's visit to this country in the Fall will be the appearance here of his daughter, Margery Maude. Since her London debut, four years ago, she has been in a number of plays well known here, such as *Pomander Walk* and *The Blindness of Virtue*. Her father will present Austin Strong's version of *Rip Van Winkle* in his repertoire for the American tour, and Miss Maude will play Minna.

### GOSSIP

Leslie Austin, of the Ben Greet Players, writes *THE MIRROR* from Madison, Wis.: "I want to thank you for the promptness with which *THE MIRROR* always comes to hand. We have been meeting with fine success and produced last week in Cincinnati Love's Labor's Lost. I think this is about the only performance on record in this country."

Ian Maclaren, who was especially engaged to read the prologue to *The Follies of 1913*, retired from the cast last week and will begin rehearsals at once with Margaret Anglin, with whom he is to be associated this season.

### A ONE-ACT EXPERIMENT

Has the time come when a New York theater can live on one-act plays? asks the *New York Globe*.

Once let it be proved that there is a market for one-act plays, that a man who writes them may reasonably hope to get back in money what he spends in trouble and time, and we shall have some one-act plays that are worth while. This is a case where the demand is likely to influence the supply.

This opinion has to be defended. We cheerfully admit that no amount of demand for a great poet can cause him to be either born or made. We also admit that the demand for evening-filling plays, in three acts or four, is greatly in excess of the supply. The managers are eager. The rewards of success are large. Yet the supply of tolerable evening-fillers remains small. Then why this optimistic attitude about one-act plays? Why this hope that proof of their profitability will call many good ones into existence?

The answer may be found in Strindberg, who talks about one-act plays in his essay "On Modern Drama and the Modern Theater." Anybody who has served as a manager's playreader, says Strindberg, must have noticed that every play submitted seems really to have been written for the sake of a single scene. In one scene in every play the author felt the joy of creation, and in one scene only. The rest of the play is the result of conscious effort. Strindberg says also that he thinks every beginner is capable of writing a single good act, where he is a sincere and self-respecting workman, but that the same beginner, when he falls to writing a long play, turns false and calculating and begins to fake.

Strindberg exaggerates. If he found in every play one scene written in a mood of creative joy he was a lucky fellow. And the conviction that every beginner can write one good act does not sound like normal Strindberg. But nevertheless we agree with him in believing that those who could write good one-act plays are more numerous than those who can write equally good evening-fillers. And isn't there reason for hoping that by how much American short stories are more varied in subject and treatment than American novels, by so much will our one-act plays excel the longer play in variety? To the satirist, especially, who either does not write long plays or does not get them produced, the experiment to be made at the Princess Theater should be of great interest.

### PREMATURELY GRAY

A New York dramatic writer tells of an actress of great popularity who is just beginning to be obsessed with the notion that the public holds her to be older than she really is.

The writer was assigned to interview this player. He wished to obtain her views with reference to the state of the drama, a topic whereon the actress did not seem particularly anxious to descend.

"It does not seem to me," gently suggested the interviewer, with a smile, "that I am really ascertaining your opinion. You ought to be frank, since your eyes are gray and—"

"Prematurely so, my dear boy; prematurely so," the actress hastened to assure him.—*Judge*.

### NO SEAT, NO PAY

The Parisian press is jubilant over a recent court decision, which establishes the rule that theaters must furnish patrons with a seat from which they can get a good view of the stage, and if the seat is not satisfactory, that the price must be returned to the purchaser, on demand. Suit was brought by a man who was given one of those jump-up seats, on the aisle, and who could not see the stage unless he twisted his neck. He demanded his money back, and was insulted by the manager. He was awarded \$2.50 damages in addition to the price of the seat. The court held that it was the duty of theaters to give every one a seat that afforded a view of the stage. The Parisian newspapers are heading their articles: "Another Tyranny at an End."

### RARE SHAKESPEARE VOLUMES

At Sotheby's, London, on July 8, a number of important books were sold at public auction.

A second Folio Shakespeare, with the usual Smethwicke imprint, a unique and interesting copy, having been expurgated by order of the Inquisition of Spain, was knocked down for \$1,000.

A first Folio Shakespeare, known as "the Dryden copy" and containing the autograph signatures "John Dryden" and "Allen Puleston," respectively the great nephew and the husband of Mary, the great niece of the famous poet, John Dryden, was bought by Frank Sabin for \$9,750. It is damaged and imperfect.

Sweethearts and Wives, Charley Grapewin's latest, will be exploited by him again next season, with Charles C. Stumm handling the tour. The season will open the latter part of August in New Jersey, probably at Long Branch, where a benefit performance will be given for Grapewin's National Stars of that place.

## Broadway Favorites

The hit of Leon Erroll in *The Follies of 1913* came through an unexpected turn of fortune. It was by a mere lucky chance—a novel and laughable dancing diversion—that Mr. Erroll established himself in the favor of metropolitan theatergoers.

The dancer was born in Sydney, Australia, on July 3, 1881. Everyone learns to swim, it appears, as a



LEON ERROLL.

Wm. J. F.

child in Australia, and Erroll was an aquatic star almost in his infancy. In fact, it is the thing of which the eccentric comedian is most proud.

"I was a successful swimmer when I was three years old," he says. "In fact, I still have the press clippings of my triumphs way back in 1884. That year I won a big silver cup in a handicap 500-yard swim against contestants whose ages ranged up to thirty-five years."

"My father was in government service at Sydney as inspector and auditor of accounts. He served as city officer, too. Our whole family is musically inclined. My father and mother, as well as my two brothers and two sisters, all play the piano. My brother, known professionally as Trav Royce, has a symphony orchestra in Australia."

"I've had a lot of hardships since I first started until my present hit. I've barnstormed and been stranded many times in Australia and America. I started under the management of J. C. Williamson in Australia, and fifteen years ago I came to America. "I was playing with a comic opera stock in San Francisco at the time of the earthquake and for three days I lived in a cemetery. We had to guard our few loaves of bread, armed with guns. Then I secured a place in a company managed by John Cort. We presented standard operas for a season in Salt Lake City."

"I starred for a while along the Pacific Coast in musical comedy. Three years ago I made my first appearance with the Ziegfeld Follies. My wife, Stella Chatelaine, and I did an eccentric dance in the Follies last year, and I also appeared in the comic cab scene."

"I work out my dances and my present one, 'Turkish Trottingham,' is my own creation. My dances for years have been copied by players who would take the tricks if they could not get my original comedy moves."

"I believe that audiences want to laugh when they see an eccentric dance. They do not care to have it done gracefully. If they want grace they go to see Genée or a ballet. But with a really comic eccentric dance you can at once win applause and laughter."

Mr. Erroll had a long time waiting for a real hit, but in the meanwhile he saved and worked hard. Today he has a Summer home at Beechhurst, L. I., and owns his own motor car.

"My whole family came over to America in time for the opening of the Follies," said the dancer in describing how he felt when he scored so heavily. "It was the first time they had seen me since I left Sydney fifteen years ago."

"Father and mother watched us at the first-night performance, and when the audience began cheering so enthusiastically after our dance they just sat and cried—they were so happy with our success."

"It was wonderful to realize I had become something of a favorite, but it was better still to know they were here to share it with me."

FREDERICK J. SMITH.



## The PUBLICITY MEN

Ralph T. Kettering, who has been doing publicity in and about Illinois, is going to abandon art for politics. It seems that since he mingled in the campaigns of Colonel James Hamilton Lewis, now a United States Senator, Harratt O'Hara, now Lieutenant-Governor—curses from the vice-trust—and John W. Rainey, now circuit court clerk, Mr. Kettering has been assured of a comfortable berth. Anyhow, he says he is going to be in politics.

E. F. Gillice, who has been with the Kinemacolor Company, is now doing press work for the Academy of Music Stock company.

In these days of Edwin Waitecoat Dunn, it is interesting to hear of a press agent who, according to report, is "modest of dress." Such a one is Millicent Easter, who represents B. F. Keith's Theater in Columbus, O. She is so popular that they insist on printing things about her in that city, as well as the things she writes. Here are a few phrases from *Everywoman*, a weekly devoted to feminine interests: "By hair color she belongs to the Rupert of Hentzau family and has abundance of the quality called temperament. She wrote poems, stories, and sketches for *Harper's* and the *Delinquent*. Last year 'A Story of the War' received high praise from *Harper's* and was copied in a number of papers. She is modest of dress and manner, but alert and active when the subject is B. F. Keith's house. Millicent Easter is a gentlewoman to her finger tips and an artist in press agency. A splendid housekeeper, and the mother of two splendid children, and she believes in the brotherhood of man."

Now, what do they do for the stars in Cincinnati?

John D. Williams, after three months spent in Europe, returned last week on the *Kaiser Wilhelm der Grosse* with Charles Frohman, for whom he is general press representative. He will be at his desk in the Empire Theater from this time on.

John N. Trump, formerly of *This Morning* and the *New York Times* and last season associated with Ben H. Atwell in the publicity work for *The Whip*, has succeeded Mr. Atwell as general press representative for the enterprises of Maurice Gest. He will look after the preliminary work for Mr. Gest's "three star combination" of Lady Constance Richardson, Polaire, and Gertrude Hoffmann, as well as for *The Whip* and for the Princess Theater.

One of the stunts of the past week was the report of a baseball game between the Giants and Cuba, written for the *New York American* by Florence Nash. Charles W. Hayes, who is doing press work for *Within the Law*, made the necessary arrangements. Miss Nash liked the atmosphere so much that she returned to the Eltinge Theater on Friday night, in spite of the fact that she is taking a vacation, and played her part of Agnes Lynch. While Miss Nash is away until August, Marie Fitzgerald is acting as substitute, and, take it from Hayes, she is making good. She will have that part in the company to be headed by Catherine Tower.

### WALTER BURRIDGE DIES

Walter W. Burrridge, the scenic artist, died June 24 at Albuquerque, N. M., from heart disease. He was born in Brooklyn fifty-six years ago. He first came into prominence in his youth as a soprano in the choir of St. Ann's Church, the Church of the Redeemer, and St. John's Church, in Brooklyn. His father, Henry Burrridge, was proprietor of the old Masons Arms Inn, on Myrtle Avenue, much frequented in those days by artists and actors, with whom he became well acquainted.

His first art productions were in the studio of Harley Merry, in Brooklyn, to whom he was apprenticed at the age of thirteen years. He painted the "Siege of Paris," which was exhibited at the Philadelphia Centennial, and later he produced "The Battle of Gettysburg." Under a commission from the government he visited Hawaii, where he painted a cycloramic picture of the volcano Kalanae, which formed part of the government exhibit at the World's Fair.

### WHITFORD KANE RETURNS

Whitford Kane, late of the *Royalty Theater*, London, returned from London this week with a number of new plays, which he contemplates producing this season. Mr. Kane made his first visit to the United States last season, in the principal role in *The Drone*. He was later retained by Mr. Brady to play the father in *Hindle Wakes* during its long Chicago run. He will play a brief return engagement in this role in September, after which it is announced from Chicago that he is to head a repertory company at the Fine Arts Theater, where he will produce several of the plays which he brings with him. Mr. Kane created the title-role in *The Pigeon*, at the *Royalty Theater*, and also the role of Roberts in *Galsworthy's Strife*. During his visit to London he was the guest of John Galsworthy.

### CHANGES IN CHICAGO

John Slavin Out and Anna Wheaton In "When Dreams Come True"

Three changes in the support of Joseph Santley in *When Dreams Come True*, at the Garrick, Chicago, have been made within the last week. John Slavin has been succeeded by Edward Garvey as Hercules Strong, Anna Wheaton took Rita Stanwood's place as Margaret Smith, and Donald MacDonald replaced Richard Taber in the part of Denny Maley. Mr. Taber has come East to join the company which will appear in the production of Philip Bartholomae's farce, *Kiss Me Quick*, at Boston, Aug. 4.

Beginning last Monday afternoon at McVicker's Theater, Harry L. Minton, locally recognized as a leading man of more than ordinary attainments, succeeded Frank Sheridan in the role of the vicar in *The Blindness of Virtue*. Mr. Sheridan will be on his way to Los Angeles to all an important engagement.

Tuesday evening marked the two hundredth performance of the Hamilton play in Chicago. A number of special features were scheduled for the evening, including brief addresses by ministers of three religious denominations regarding the contributions which Cosmo Hamilton's play has made to the eugenic movement, which is now an important phase of church work as well as educational activity.

### EXILED FROM BROADWAY

Unless Paul Armstrong Settles Referee's Fees in Wife's Divorce

Paul Armstrong, playwright, will be an expatriate from Broadway unless he pays the \$1,515 as the cost of the recent reference in Mrs. Rella A. Armstrong's suit for divorce, decided in her favor by the referee. Armstrong's attorney in his objection before Supreme Court Justice Goff on July 7, declared that his client was unable to pay because the royalties from his plays do not begin to come in until autumn, and furthermore he is at present in California, out of the jurisdiction of the court.

The court, taking this as an implied defiance of the court's action, said: "In that case I shall grant the order requiring him to pay the fees of the referee."

In thanking the court, Mrs. Armstrong's attorney stated that Armstrong had a guaranteed salary of \$15,000 and that the collection could probably be made. "We'll get the money," he continued, "or the defendant will have to remain forever out of New York, the recognized market for new plays."

### SWITCHMAN BLAMED

Pirado Held as Criminally Responsible for Palisades Disaster

Officials of Bergen County, N. J., placed the criminal responsibility for the fatal coaster crash in the Palisades Amusement Park Sunday night, July 6, in which two lost their lives and a score seriously injured, upon Michael Pirado, the switchman, whose duty it was to prevent cars from approaching the sixty-foot dip while the car ahead was still in the block.

Pirado was ordered under arrest by Prosecutor Wright of Hackensack, after an all-day inspection of the safety devices of the coaster. He is held under \$5,000 bail pending the inquest of Coroner Robertson of Tenafly.

### THEODORE ROBERTS SUES

Cancelled Contract, Not Aversion, Compels Actor to Default in Alimony

Theodore Roberts, immune from future action for alimony, after six months of explanation in Ludlow Street Jail, attributes his failure to pay the \$50 weekly alimony to his wife, Mrs. Lucy Roberts, to financial inability and not to aversion, and the real reason has now become known through his suit, instituted against the Orpheum Theater and Realty Company.

Mr. Roberts in filing the suit alleges that the defendant engaged him to play the leading part in a company at \$950 a week, but that the defendant company cancelled the contract.

### GABEL GOES TO BOWERY

Max Gabel, the popular Yiddish player, has leased the old London Theater on the Bowery and has renamed it Gabel's Volks-Theater.

Mr. Gabel is a good manager besides being a capable actor, and is known by his successful direction of Gabel's Comedy Theater on the East Side, where he made a big success with his play, *The Moral Preachers*, and others from his pen.

Mr. Gabel is at present engaging his company, headed by himself and also by the young and popular Yiddish actress, Jennie Goldstein. The policy of the Gabel's Volks-Theater will be to present the best dramatic and literary plays by well-known writers with a strong and capable cast.

### SMALLPOX IN HAGENBECK'S CIRCUS

State Commissioner of Health Dixon, at Harrisburg, Pa., on July 5 received word from Commissioner of Health Porter, of New York, that smallpox had been found in the Hagenbeck-Wallace Circus, showing at Albany at the time, and which had been showing in various Pennsylvania towns where smallpox had developed. At Dr. Dixon's suggestion the circus was inspected.

### FROHMAN'S NEW PLAYS

John Mason Will Appear in "Indian Summer," by Augustus Thomas

In the plays which Charles Frohman will produce next season are a number from the best known authors. *Indian Summer*, by Augustus Thomas, will be given in October, with John Mason and Martha Hedman in the principal roles. Mr. Frohman also has a new four-act play by John Galsworthy, entitled *The Mob*; a new comedy by W. Somerset Maugham, *The Land of Promise*, in which Billie Burke will come to New York in December; Stanley Houghton's three-act play, *The Younger Generation*, for Blanche Bates; C. Haddon Chambers's dramatization of Taine; a German comedy, *Made in Heaven*; a dramatization of *My Little Sister*; the Barrie cycle of plays, *Legend of Leonora*, *The Ladies Shakespeare*, and *Roseland*, all for Maude Adams; a Barrie playlet, *Half Hour*, for Blanche Bates; a farce by Richard Harding Davis, *Who's Who*, for William Collier; a comedy, *The End of Love*; and new plays by Edward Sheldon, Thompson Buchanan, Henri Bernstein, and Alfred Sutro. Dramatic rights have been purchased of Sudermann's novel, *The Song of Songs*.

William Collier has made an agreement with Charles Frohman to appear under his management this season. By so doing he will have to abandon his tour in *Never Say Die*, the most successful vehicle he has had in years. It has been seen in only New York and Chicago, and in both cities it made money for Mr. Collier and his manager, Lew Fields. Mr. Collier and Mr. Fields are warm personal friends, and it is understood that they part just as good friends. Mr. Collier, as stated above, will appear in a farce by Richard Harding Davis, author of *The Dictator*, best known of the Collier successes. He will open the season at the Criterion Theater Sept. 1.

As in other years, John Drew will open the season at the Empire Theater, but he will appear in Shakespeare for the first time under Mr. Frohman's management. He will be seen there on Sept. 1 as *Benedick* in *Much Ado About Nothing*. Laura Hope Crews is to be *Beatrice*, and Mary Boland, *Hero*. Maude Adams will not start her season until Christmas time, when she will give Peter Pan for three weeks at the Empire Theater. After that she will present the Barrie plays. William Gillette will play a season of twenty weeks in repertoire, appearing in New York in November. Billie Burke will give eighty performances of *The Amazons*.

Richard Carle and Hattie Williams will come to the Globe Theater Aug. 25 in *The Doll Girl*. Julia Sanderson will come back to the Knickerbocker in *The Sunshine Girl*, and after that Donald Brian will come in with *The Marriage Market*. Mr. Frohman has secured the American rights to the latest Strauss operetta, and to *The Laughing Husband*, a musical play which has been a success in Germany.

The Lyceum Theater will be opened about Aug. 25 with Harrison Grey Fiske's production of the Molnar comedy, which was produced in the Hungarian original as *The Guardsman*. The Garrick will be opened Sept. 15 with a farce presented by Charles Dillingham. In Paris the farce has had the title of *The President*.

### WAGENHALS AND KEMPER "RESTING"

Lincoln A. Wagenhals and Collins Kemper seem to have found the ideal life for theatrical managers. Mr. Kemper, with the second high-priced six-cylinder car he has bought within a year, disappeared a few days ago, northward bound. He is supposed to be somewhere in the vicinity of Maine. Mr. Wagenhals is spending the warm weather in his home in Jersey.

In the meantime the manuscripts of several plays are hopping about the offices of the firm in the Astor Theater Building, under the watchful eye of George Bowles. One of these, called provisionally *Polly and the Apollo*, will be the first to be produced by the firm when they are ready to appear on Broadway again. It is by a well-known author, now turning out plays for another firm, and both Mr. Wagenhals and Mr. Kemper like it, but they haven't agreed whether to put it on next season. Mr. Kemper hates to spare the time from his new machine.

*Polly and the Apollo* is one of a number of plays which Wagenhals and Kemper had on hand when they retired from active management more than a year ago. They returned the others, including Edward Sheldon's *Egypt*, which Margaret Anglin produced last season; *The Boomerang*, by Frederick Truesdale; and a number of others. New plays still come into the office, and George Bowles struggles through them, but he says he hasn't found any world beaters yet, and he swears it will have to be one of that rare variety before he turns it over to Mr. Wagenhals or Mr. Kemper. He isn't the only theatrical man who rejoiced when the announcement of a contest started the unproduced dramatists toward the Little Theater.

### NEW ELKS' HOME IN CLEVELAND

Paul Lerch, Cleveland, O., was the holder of the lucky number on the Overland car, which was given away July 5 by Local 295, B. P. O. E., at the conclusion of their New Home Festival week. The Elks recently acquired one of the finest residences in the city, facing the park. Several thousand dollars will be spent on it at once in furnishings and alterations, which will make it the most up-to-date home in this section of the State.

### FIRST GUN IN OPERA WAR

Metropolitan Opera Co. Asks Court to Enjoin Hammerstein

The machinery of the law has finally been set in motion in the Hammerstein-Metropolitan Opera company controversy.

The big Broadway organization, in its efforts to block the Hammerstein progress and negate their plans began an injunction suit in the Supreme Court July 9. They aim to prevent father and son from producing any opera, whether in English or other languages, at any scale of prices, in the new structure now arising at Lexington Avenue and Fifty-first Street. All of which pleases Herr Oscar, who, when he learnt the news about the suit in his office at the Victoria Theater, exclaimed:

"Just what I wanted! At last I've got them in court. My lawyer, John B. Stanchfield, will have my answer ready in a few days," and then he announced that he will give his first performance in his new house on Nov. 10, without fail, barring the unforeseen.

### AMELIA BINGHAM ENTERTAINS

Amelia Bingham, as retiring president of the Woman's Professional League, recently gave a luncheon at her residence, No. 103 Riverside Drive, known as the house of statues (formerly owned and occupied by the late Joseph Jefferson), at which she entertained some thirty members, among them Maude Craig (who succeeds Miss Bingham in the office of president), Lillian Russell, Suzanne Westford, Mary Shaw, Mrs. Edwin Knowles, and Mrs. Sol Smith, who is known as the child actress of the League; Ida Naim, M.D., Bijou Fernandez, Mrs. Neidlinger, Mrs. Corae Peyton, Mrs. Lillian Schmidt, Mrs. Pauline de Lissar, Mrs. T. H. Abrahall, Lizzie Hechelle, Mrs. Marcus Harris, Mrs. Russell Bassett, and Mrs. L. C. Stern.

These ladies compose the governing board of the League, and Miss Bingham offered the entertainment as a sign of her appreciation of their loyalty and faithfulness during her tenure of office as president of the organization.

### "CASE OF BECKY" NO PLAGIARISM

Judge Mayer dismissed July 9, in the Federal District Court, the action brought by Miss Bachman through Charles O. Maas, her attorney, against David Belasco for plagiarism. Mr. Belasco was represented by Dittenhoefer, Gerber and James.

Miss Bachman charged that her play *Ettie*, in which the plot turned upon hypnotism, had been plagiarized in a piece named *After Many Days*, afterward called *The Case of Becky*. Judge Mayer in a memorandum said the evidence was complete and satisfactory that the latter play had been written by Mr. Locke without any knowledge of the existence of Miss Bachman's piece.

Judge Mayer also found that there were essential differences between the two compositions.

### WANTED, AN ADDRESS

The Ritch-Hughes Company, general insurance, 1123 Broadway, New York, asks for the address of Theodore Mattson.

### NOTES OF THE STAGE

Regina Vicarino, the American prima donna, sailed last week for Germany.

In a season of fifty-one weeks ending at Halifax, N. S., the *A Company of Mutt and Jeff* had about thirty-nine weeks of big money. The five other Mutt and Jeff companies also had good seasons. The circus methods of advertising employed by the Gus Hill management evidently helped a good deal. The new version, Mutt and Jeff in Panama, has had seven weeks of trial, and has also made money.

T. Daniel Frawley, who has been for some time general stage director and engagement manager for Henry W. Savage, will act in a similar capacity for Oliver Morosco after Aug. 1.

George A. Kingsbury will be manager of the Grand Opera House in this city, beginning with the new season next month. For the past few years he has been the manager of the Chicago Opera House.

George M. Cohan has leased *The Little Millionaire* to Bert Leigh for all of the Southern territory this coming season. Mr. Leigh announces that the attraction will commence its season Sept. 1. He will play one of the principal roles, supported by Hazel Burgess and a competent company, selected by Cohan and Harris, stage directors.

James Jay Brady, until recently manager of the Colonial Theater in Chicago, has been appointed manager of the Cohan Theater here, under the new régime of Klaw and Erlanger.

Frederick Wilnot, the young clergyman who assumed a small part in Joseph and His Brethren in order to get first-hand knowledge of stage life, has returned to the pulpit. He accepted a call recently to a church in Somerville, Mass., a suburb of Boston.

Frank Kingdon will lend distinction to the part of Father Roubier in *The Garden of Allah* next season. He is one of the polished "old-timers" with years of service with the stars of "palmy days." More recently he has been in leading character roles with Sothern and Mariow.







## UP TO DATE NEWS OF THE STOCK COMPANIES

## THE STOCK TICKER

An actress of long and varied experience in stock work recently told, with an air that is difficult to describe, of how she took each new part as it came to her, and carefully erased all comments and additions generally that previous players of the part had interpolated. The worst of it—or the best of it, according to one's attitude—was that she read none of them. She knew from her extensive stage work that very few artists held views as to interpretation of parts that coincided with her own. So rather than have the individuality of her conceptions destroyed, she took unto herself a piece of rubber and scoured all other opinions out of sight.

She had something of the same spirit that haunts a producer of our acquaintance. He doesn't let his people know about more than one act of a new play at a time, for fear they will acquire false notions and get fired, perhaps. By the same token, this actress may deserve more credit than we give her upon first thought, but upon second and third and even fourth consideration her action seems not only a trifle selfish, but foolish into the bargain.

In the first place, ideas on acting from persons so well credited with intelligence that they receive money for it, are not to be lightly put aside. They present the particular case in new phases and from peculiar angles not possible to any one unaided. In short, a due regard of suggestions so courteously placed by performers upon parts passing through their hands should provide the actor who receives them with a stimulating perspective.

Of course, an actor is restricted in his notions of interpretation by the good financial reasons why a stock production—certainly that of a successful modern play—should aim to duplicate the original one. But even where he has a metropolitan failure to doctor up, he cannot, in the brief, exacting time for study available in stock work, carry out any startlingly novel conceptions. It is less hazardous and generally better art to sketch stock characters within limits designated by the interlineations in question. The building up is better done upon foundations contained therein. Matter that supplements the text is so much more material to work with, to be selected or rejected.

Above all, it is ladylike or gentlemanly to be considerate of others—especially of others who hold the same right to differ with one that one holds to differ with the world at large. So, by virtue of that fact, it is better to ignore pencilled comments and suggestions where they conflict with temperament, than to rub them out and thus destroy that which may prove valuable to others.

## NEW YORK STOCK

**ACADEMY OF MUSIC.**—This week's attraction is a notable production of *The Merchant of Venice*, Theodore Friesen appearing as Shylock and Priscilla Knowles as Portia. Last week, Edward E. Ross's drama, *The Hearty*, was well received. Miss Knowles played the dual role of the two sisters. William D. Gerald made a distinct impression with his portrayal of Father Kelly. Hooper Atchley, as Bruce Wilton, made the best of a thankless role, and Angela McCaul, Joseph Croghan, Julia Nes, and Marie Curtis in the other parts acquitted themselves creditably.

**HARLEM OPERA HOUSE.**—In *The Million*, a swift moving farce full of continually new complications, the stock company here played to splendid business. Lowell Sherman, in Taylor Holmes's part, was excellent and added many bright and original touches. Marta Ostman gave an excellent study of Pearl. Eva Boyne as the model, Ione Bright as piano teacher, Roy Gordon as reporter, and J. Arthur Young as the crook were quite in the spirit of the piece, giving animated and diverting performances. Miss Boyne and Paul Ker, who portrayed Donatelli to the high C, are new recruits to the company, worth keeping. This week, Arizona.

## LOUISE RANDOLPH RAISES TEMPEST

Louise Randolph, leading woman with the Broadway Players in Springfield, Mass., threw that enterprising little city into a tempest of artistic excitement Monday last, when, through her press representative, Dixie Hines, of New York, she tendered her two weeks' notice to Goldstein Brothers, managers of the Broadway, and announced that she would open at the rival house, operated as a part of the Poll circuit, on Monday, July 21.

The rivalry between the two houses has been marked, and the arrangements for the transfer of Miss Randolph were consummated in New York between Edward F. Benton, general manager for the Poll interests, and Mr. Hines, representing the leading woman. The scene between Mr. Hines and the Goldstein staff, immediately following the tender of the resignation, added to the heat of the period, according to report, and the management of the Broadway Theater threatens injunction proceedings, restraining their popular leading woman from operating under other management than their own. They allege that they hold a verbal agreement with Miss Randolph to remain with them for ten weeks longer, a statement that is vigorously disputed by Miss Randolph.

In the meanwhile Miss Randolph received from the Poll management her part in *A Fool There Was*, in which she will inaugurate her season at that house Monday after-

noon, and the entire playgoing public of Springfield are anxiously awaiting this memorable date in order to see what will happen next. Miss Randolph is the least perturbed of all the combatants.

Clare Weldon, who is leading woman at the Poll house at present, and who has made such a remarkable success in her position, is to return to New York to begin rehearsals for an important role in an early Fall production.

## JANET WALDORF MAKES STOCK DEBUT

An important acquisition to the Harry Davis Players at the Grand Opera House in Detroit, is Janet Waldorf, who opened last week as leading woman. This is her first stock engagement. Pittsburgh has seldom seen her, in spite of the fact that it is her home town. She has played in many recent plays in addition to a long list of classic revivals.



MAY BUCKLEY.

The East and the West are very proud to have May Buckley as leading woman for a summer stock company, because Miss Buckley is a woman with great dramatic ability and soon establishes a friendly relationship with all with whom she is connected in stock. Miss Buckley is from California. She was born in San Francisco, but spent her childhood in New York. Her professional debut was made in Belasco's *May Blossom*, in which she played a child, and later, through the influence of Dion Boucicault, she joined Booth and Barrett for two seasons, and then went to the Alcazar for her first stock training in her home town. It was while at the Alcazar that Miss Buckley appeared in *The First Born*, considered by many her greatest success. In this production her work attracted the attention of David Belasco, who sent for her to play the role in New York, where her success was immediate, and led to triumphs with John Drew, Annie Russell, James O'Neill, Wright Lorimer, William Collier, and Raymond

Hitchcock, with special summer stock seasons as leading woman at Elitch's, in Denver.

During the past few years Miss Buckley scored a notable artistic success in *The Little Damsel*, in New York; appeared in *Where There's a Will*, under conditions which insured her a personal triumph, and kept up her splendid record in the dramatization of *The Right of Way*. She has starred on several occasions, played the leading role in *The Unwritten Law* and made a hit with *Keith Wakeman* and *Jack Haliday* in *The Weaker Vessel*, as well as a triumph on tour in *His Wife by His Side*.

During the present summer Miss Buckley is playing her second season at the head of her own organization at Cleveland, where Jack Haliday, recently leading man in *The Whip*, is co-star with her. Her *Madame X*, *Mary in Forty-five Minutes* from Broadway, and *Peggy in A Butterfly on the Wheel* are numbered among the achievements of her versatility.

## OBJECT TO SHYLOCK

The announcement of the current production of *The Merchant of Venice* at the Academy of Music brought forth from a patron a vigorous denunciation of the management for producing so great a libel on the Jewish race as Shylock, the name of this famous character being the title by which many Hebrews know the play.

It is high time, think we, that this narrow attitude is abandoned, for Shylock, far from being the most hateful figure in the drama, is the most pathetic. Shakespeare, when he derived, as is generally believed, his subject from Marlowe's *Jew of Malta*, applied to it his unequalled insight into human nature, and provided Shylock with ample reason for being the bitter old man he is. He is beaten, spat upon, and ridiculed.

Above all, it is to be remembered that the sayings of characters usually belong to them and not to the author.

## CECIL OWEN ACTIVE

Next season Cecil Owen will be a very active man. He will direct and manage the Wadsworth, in New York, and the Westchester, in Mount Vernon. In the former, which closed a long stock season a week ago, will be Ruth Gates, Lillian Niederauer, Florence Carrette, Paul Schwaeger, and Lawrence Dunbar next season.

## DITTRICHSTEIN HAS NEW PLAY

Leo Dittrichstein appeared in his own new comedy, *Such is Life*, when it was tried out in San Francisco last week. It was well received, and predictions were made for another Dittrichstein success. With him in the cast at the Alcazar were Isabel Irving, Cora Witherspoon, Madge West, and Anne Livingston. If arrangements can be completed, Dittrichstein will star in the new comedy next season under direction of David Belasco, though Dittrichstein will do the staging as he did in *The Concert*.

The play tells the story of Blake—an artist—who is dependent over his unfaithful wife's actions and hard pressed for money, decides to commit suicide. He jumps into the water, but is picked up by a passing yacht and carried to Halifax. He returns home just in time to attend the funeral of a man identified as himself. He hides himself when he sees the way his wife acts. He leaves for Europe, leaving no one the wiser, except his friend. His work in the meantime is pronounced famous and a fortune awaits him. He returns under an assumed name, and discovering that his wife has married an artist, who is forging Blake's name to his own poor work, Blake, unable to control his emotions, reveals himself, renounces his wife, settles a large fortune on his wife's son, marries a pretty girl and all ends happily.

The cast is as follows:

Stephen Blake	Leo Dittrichstein
Vernon Neil	Karnau Oripa
Babeck Roland	E. L. Bennett
Howard Locke	John Elliott
Billie Shoberg	John A. Butler
Carrington Maclean	Leo Miller
Dorval	A. Hart Womer
Marice Tamburri	Ray Clements
Servant	Charles Frederic
Roy Fanday	S. A. Burton
Charles Emery	Edmond Love
Edna Gibson	Cliff Stewart
Eleanor Warren	Allice Fatch
Maud	Styli McFarland
Leah	Peggy Pace
Delphine Blake	Leah Hatch
Isabel Irving	Isabel Irving
Maria Tamburri	Madge West
Fanny Lamont	Cora Witherspoon
Teresa	Anne Livingston

## PAGE DISMISSES LE GUERE

Manager of Orpheum Players Says Juvenile Was Insolent to Miss Dallas

In the midst of big business with Divercon, the Orpheum Players, at the Chestnut Street Theater in Philadelphia, had a partial reorganization last week. As a consequence there is a juvenile actor to replace George Le Guere. In the midst of a performance *Le Guere* walked off the stage, while Gertrude Dallas, the leading woman, improvised speeches until the fall of the curtain. It is said that he refused to apologize to Miss Dallas, and William A. Page, the manager, dismissed him. Mr. Page says that *Le Guere* forgot his lines and then resented prompting by Miss Dallas.

Percy Winter, the stage director, and son of the dramatic critic and writer, William Winter, had resigned a week previously, after five years' service with the company. Mr. Page says he gave him the opportunity to resign, because of unsatisfactory service. Winter has been succeeded by Frederick W. Strong, for fifteen years a stage director with Charles Frohman companies. Mr. Strong began work last week.

The prospectus of the company says that Miss Dallas will continue as leading woman next season. She has been well received in each bill since she joined the company. Thurston Hall has been engaged as leading man for the summer, and Shep Camp will remain as comedian until Fall. Florence Roberts continues, as does Constance Hyatt, the ingenue. Recent engagements are Lois Frances Clark for special roles, Edward E. Horton, Jr., as light comedian, George Hall for general business, and William Morris. John J. Geary, who has been stage-manager of the Orpheum Players since their organization, will remain in that position.

On Sept. 1 the Players will inaugurate their seventh consecutive year in Philadelphia, not having closed one week in that time. Since Spring they have been under the management of William A. Page, and have prospered more than usual.

## ROY GORDON IN OLD PART

Arizona is scheduled for early production at the Harlem Opera House in New York. Roy Gordon, playing juvenile with the stock there, will be seen in the piece as Captain Hodgman, a part which he played for two years in Road Company 1 that went to the Coast several seasons ago. Incidentally, it was the first heavy role undertaken by Mr. Gordon. He has just sent word home to shake the moth-balls out of his old uniform and forward it.

## THE WADSWORTH PLAYERS

The stock company at the Wadsworth Theater, New York, under the direction of Cecil Owen, and known as the Wadsworth Players, closed a successful Spring season of eighteen weeks July 6, with a most capable performance of *What Happened to Jones?* Practically, the same company will reopen the theater on Saturday, Aug. 23, with a production of *Graustark*. The Wadsworth Amusement Company, who control the destinies of the Wadsworth Theater, have secured the Westchester Theater in Mt. Vernon, and will install a high-class stock company there, opening on Labor Day. Cecil Owen will be in charge of the companies at both the Wadsworth and Westchester theaters.

## THE ACADEMICIAN

The late Noah Webster is quoted in defining the title of this new little house organ of the Academy of Music as "a member of the Academy."

It is a bright little paper, quarto in size, printed in two colors and containing all the news in verse, prose, and otherwise, that's fit to print of the local stock company. William Fox is the managing editor; Robert H. Irwin, city editor; Edward F. Gillette, the genial press representative, is dramatic editor, while Jack Morgan and Wynn Holcomb handle the art department.

It is distributed free to Academy patrons, 5 cents the copy to others. Volume I, No. 1, is dated June 30, and has a brave cover, adorned with a handsome portrait of Mr. Fox and four little foxes in the corners.

## YOUNGSTERS FORM STOCK COMPANY

A stock company in a class by itself has just been organized in Los Angeles. The eldest member is seventeen and the youngest nine. Time, however, will soon make them men of that.

Their director, Benjamin Scovell, enthusiastically remarks that he never worked with a more energetic band of amateurs.

On July 16, after four hard weeks of



**MUSICAL STOCK**

PACKARD THEATRICAL EXCHANGE

A progressive Agency, expertly conducted. Hundreds of the elite Musical, Dramatic and Stock players frequent our office daily.

rehearsing at the Gamut Club Auditorium, they opened with an adaptation of W. S. Gilbert's *Pygmalion and Galatea*. Carl Tasechen, a boy of fourteen, played *Pygmalion*. Carol Dempster, thirteen, played *Galatea*. Quite consistently, the character woman was the eldest player, Verda Bridgeford. The performance was well received.

### STOCK NOTES

Phillip Leigh sails for Europe this week. Lillian Rhodes has returned to New York. Anne Bronough opened as leading woman for Wright Huntington in Minneapolis on Monday.

Clifford Stork and Mabel Brownell are making an extensive tour of Europe. Fred Tiden has joined Percy Haswell as lead at the Royal Alexandra Theater, Toronto.

Dwight A. Meade is resting at his home at Elgin, Ill., after a successful season of thirty-eight weeks as leading man with the Bailey-Mitchell Stock, Seattle, Wash. Mr. Meade has signed with the same company for next season, and will reopen on Sept. 1.

Eva Marsh, Latimore Leigh's leading woman at the Casino, Lynchburg, Va., has won much favor there in her interpretations of Anne in *The Third Degree*, Kate in *The Gambler*, Lady Babbie in *The Little Minister*, and the title-role in *Thelma*.

Last week Wilson Melrose joined the players at the Davidson, Milwaukee, playing leads in Suro's play, *The Builder of Bridges*. He replaces Robert Dempster, who was compelled to retire on account of ill health.

A Woman's Way, by Thompson Buchanan, was given by the stock at Long Beach last week. May Boland and Edwin Arden playing leads. The excellent company was well received. Edward Elmer is directing. Don Hancock, stage-manager, played Mr. Lynch. This week, the Theater Antoine version of *Galatea*.

Warda Howard, leading woman of the Princess Theater, Tacoma, Wash., was chosen queen of the great local celebration, the Montanara Fete, for 1913. Her father, Professor C. H. Howard, head of the Department of Romance Languages, University of California, was present at her triumph.

The Bonstelle Players are in their tenth week at Shea's Theater, Toronto, with Alias Jimmy Valentine, Get-Rich-Quick Wallingford preceding and Mary Jones's Pa to follow. Jane Wheatley, Fuller Mellich, Kathleen McDonnell, Edward H. Robbins, Galwey Herbert, and Earl Mitchell are all favorites. Their season closes July 26, a vaudeville season opening two days later.

Last week marked the close of the Murat Stock in Indianapolis, the bill being Edward Locke's clean little play, *The Climax*. Florence Webber played her old part of Adeline. Ernest C. Ward, stage-manager of the company, portrayed Luigi, while Joseph Yanner and Carney Christie (who played in the original production) figured prominently. This was the fourth time the play was produced in that city.

Heleen Young, who has the distinction of having played stock engagements with Amelia Bingham, Guy Bates Post, and Tully Marshall, is a new and important acquisition to the Harry Davis Stock Players of Pittsburgh. She joined the company at the Grand last week in Graustark, playing second business.

Robert McKim makes his bow to Salt Lake City audiences at the Utah Theater this week in Arizona. Last week *The Middleman* played to good business.

Manager Robert E. Irwin, of the New York Academy of Music, has arranged with the Kinemacolor Company of America to photograph one day in the lives of Broadway's busiest players, Theodore Friebs and Frisella Knowles, showing the two favorites at their homes, at rehearsals, at exercise, and recreation. The completed pictures will be shown at the various theaters of the Fox Circuit.

Bert Lytell and Evelyn Vaughan appeared

in Little Johnny Jones at Albany. Mr. Lytell acted the Unknown, Fay Baker played Franchette; Evelyn Vaughan, Florabelle Fly; Eugene Shakespeare, Johnny, supported by Ralph Bell, Wilson Reynolds, Frank Sylvester, Halbert Brown, and Louise Brownell.

William Courtleigh, Jr., closed as juvenile with the Dominion Stock at Ottawa on Saturday. He will spend two weeks in Siasconet.

Little Johnny Jones and The Talker were the past two bills by the Poli Players in New Haven. Blanche Yurka is playing leads. Others in the organization are Charles E. Wilson, J. David Herblin, William Bonney, Paul Casavene, Fania Marinoff, Charlotte Wade Daniels, Ramsey Wallace, Marion Brichart, and Henry Ashier. Sidney Grundy's *Sowing the Wind* this week, with *The Virginian* and *The Butterfly on the Wheel* to follow.

The Eastest Way was given in Union Hill last week, with Ann Murdoch featured. The cast was directed by Frank McCormack. This week, *The Million*.

After two weeks of *The House Next Door*, Eleanor Gordon and company were seen in *Her Husband's Wife* at the Plymouth, Boston, last week. John Meehan is directing.

Divorces drew big business at the Chestnut Street Theater in Philadelphia last week, with Gertrude Dallas in the role of Cyrienne. The *Evening Bulletin* says she added another hit to her successes. Edward E. Horton had the role of Henri, and Percy Winter that of Georges de Clavimac. Others in the cast were Rosetta Brice, Constance Hyatt, George Hall, William Morris, Florence Roberts, Leon Kelly, and John J. Geary.

Julia Hanchett recently made a distinct hit as Aunt Ida in *Green Stockings* with the Percy Haswell company in Toronto, and she has become a popular favorite in that city.

Marcus F. Hoofs, who has been the stage director of the Arvine Players, at Lancaster, Pa., has closed with the company and is spending his vacation at his summer home in Green Bay, Wis. Next season Mr. Hoofs will manage Porter Emerson Browne's *The Spendthrift*, opening in Chicago Sept. 1.

A slip of the pen is responsible for the fact that Marguerite Skirvin was named instead of Frances Neilson as the leading lady of the Albee Stock company at Providence, R. I. Of course, most people know that Miss Neilson has been playing the leading parts in the company ever since April 7, the opening date, and that her standing as a leading woman is of too long tenure to be questioned. Miss Skirvin is the interesting ingenué of the company.

On Monday of this week, Beatie Barricade began a starring engagement at the Alcazar in Frisco. Her leading man is Forrest Stanley, while Howard Hickman plays in her support. The bill this week is *Channing Pollock's Such a Little Queen*.

Anne Bronough, the Kentucky actress, joined the Wright Huntington forces at the Metropolitan in St. Paul last week. She played in the city some two or three years ago with the Players Stock. She has been engaged for eight weeks to replace Laura Hudson.

Harrison Ford and Ione McGrane, members of the Wieting Players in Syracuse, N. Y., have been helping sell tickets for the benefit performance at the Wieting Opera House for the Babes' Welfare Station.

Ernest Truax has been playing a few special weeks in different stock companies in Over Night, and is now appearing in a special series of moving pictures with Mary Pickford. Next season he returns to *The Good Little Devil*.

Harmon B. McGregor, the light comedian with the Broadway Players at Springfield, Mass., retired last week and will spend the rest of the summer in resting.

Irma Mangold has joined the Casino forces in Dallas, where she has been a favorite since prior engagements.

### THE BRIDGE TURNS

Louis Jacobson styles himself a professional hypnotist, who in his public exhibiting has been using his wife as a human bridge. Mrs. Jacobson stood the ordeal until forbearance ceased to be a virtue, and she revealed her pitiful story in the Court of Domestic Relations of Chicago recently. She asserted her husband put her in a trance, stretched her across two chairs, and then invited heavy-footed men from the audience to walk over her face and body. She exhibited bruises in corroboration of her story. When she became too ill to work Jacobson deserted her and their six-year-old son Buster.

Jacobson admitted all of his wife's recital was true excepting that part relating to his hypnotic powers. "That," he said, "was plain bunk. My advertisements were faked. My wife was a willing faker, too."

Judge Uhler paroled Jacobson for one year on his promise to support his wife and child in the future without forcing her to become a human bridge.

### RECORD OF DEATHS

Hanna Beckwith died at Altus-Bain, at the age of eighty-three, from a complication of ailments. She was born in Paris, Jan. 30, 1830, with the right to the title, Marquise de Beckwith-Lesay. Aristocrat of the aristocrats he identified himself from the very beginning with the Republican movement in France, and became an opponent to Emperor Louis Napoleon, as he did later to the Conservative element in the Republic. He was a master of invective, and his publications quickly ended in being suppressed, himself imprisoned or banished, at different intervals. With his talent and unimpaired power, *L'Internationale*, he exercised great influence, more particularly as an art critic. He was an incorrigible dandy.

Mrs. Joann Testaroot, sister of Maud B. Sinclair, of the Deborah company, who recently mourned the loss of her beloved relative, died at Jackson, Mich., June 9.

Dr. W. John Schillman, honorary president of the United Singers of Brooklyn and former president of the Arvine Society of Brooklyn, died July 2, after a long illness, at his home, 317 Green Avenue, Brooklyn. He was born in Germany sixty-three years ago and came to America when twenty years old. With his fine bass voice he soon became active in German singing societies, and was the first to call the attention of Heinrich Chorus to America. He was married, the operatic singer, Dr. Schillman was one of the three men who appeared as a committee before Emperor William in Germany about a dozen years ago to thank him for the donation of the Kaiser's prize, which is now being contested for every three years at the singing festival of the Northwestern Confederation. A widow and three daughters survive him.

Mrs. Edwin J. Blumhals, nee Lillian V. Atwood, only sister of Louisa Atwood, died suddenly of heart failure at the home of her mother, Mrs. Atwood, in Oakland, Cal., June 10. The body was held for a sister's arrival from New York until June 13, when it was cremated. Miss Blumhals had many friends.

Samuel Fano Sparrow, a well-known Detroit book agent, died in Jackson, Mich., June 30, from the effect of excessive heat. Mr. Sparrow was the son of the late Detroit *Vanderbilt* Bookstore. Death struck him at White Cross Sanitarium, after an illness of two days. He was stricken while enroute from Jackson to Lansing. Mr. Sparrow is survived by his widow and two children, now residing at 635 Fischer Avenue. The body was shipped to Detroit for burial.

Mrs. Mary E. Taylor, mother of H. W. Taylor, proprietor and manager of the Taylor Stock company, and Charles H. Taylor, theatrical agent, died at Albany, Monday, June 24, at the age of eighty-one.

Andrew Hinehaw, who for twenty-five years was secretary for Augustus Pitts, the actor-manager, died June 24, of heart disease, in his home, No. 10 Clinton street, Brooklyn. He was seventy-five years old, and had not been in good health since the recent death of his wife.

Imogene Bronaugh von Schellendorff, the well-known woman composer of Germany, died recently in Munich at the age of seventy-three. She was born in St. Petersburg in 1840. She studied music with Franz Liszt, and was a pianist. In addition to numerous compositions for the piano, she composed three operas, of which one, entitled *Marina*, was frequently sung in Germany. In 1881 she became the wife of Von Schellendorff, pianist and intendant of the opera at Berlin.

Mrs. MATHIAS SUMER, the young wife of Felix Sumer, a photographer of 1474 Wilkins Avenue, the Bronx, committed suicide, June 24, in a fit of despondency, by inhaling illuminating gas. She was an accomplished musician, and had appeared as a pianist at several concerts in this city.

MATTHEW NAGORAN, an advance agent for A. H. Woods' attractions and the Westford Musical Comedy company, died on June 17 in Denver, Col. Death was due to heart failure, with convulsions. He was a Macedonian and an ill, with thirty-four years old. His wife, a former vaudeville actress, lives at 1068 Jackson Boulevard, Chicago.

FRANK HOGAN, who formerly was manager of the Majestic Theater in Louisville, Ky., and who for many years was manager of the Albee Musical company, died in a hospital in Sherman, Tex., June 19, as the result of an operation. He was well known in Louisville. His body was buried in Sherman in Louisville.

CARLIS LAMMONT, the author, died June 14 in Brussels, after a surgical operation. He collaborated with the late Emily Sala and dramatized some of his most famous plays. He was sixty-six years of age.

FRANK LYNN, music teacher and composer, died at his home, Brookline, Bristol, N. H., at the age of fifty-three. He was born in Cambridge, Mass., educated in the public schools and Harvard University. He studied under B. F. Lane in this country and under Richter, Reinecke, and Liszt in Germany. Mr. Lynn is survived by a widow and two sons, Dr. Cedric T. Lynn, a master at Groton Hall, and Twining Lynn, a master at Groton Hall.

MORRIS BRINKMAN, a musician and bandmaster, died July 5, at his summer home at Arroyo, N. J.

ELIJAH KNOWLES, known in private life as Mrs. Rose Martin, died suddenly in Omaha, Neb., June 30, fifty-one years old. She of late had appeared in companies performing *Graustark*, *The Slim Princess*, and *Our Wives*. She leaves two sons—Lieutenant Raymond Martin, of the United States Navy, of the battleship, *Irish*, and Harold G. Martin, who is a student in the Cornell Medical College in this city.

### ACTOR CARNegie MEDAL CANDIDATE

Eddie Dolan, a comedian at the Indianapolis Park Theater, in Columbus, appeared on the stage, on the night of July 5, with a lump resulting from projecting himself heroically between an oncoming automobile and a little seven-year-old girl whom he pushed to safety. The machine struck the performer's right leg, however, severely bruising the tendons.

The accident occurred on July 4. Dolan's lump, of which he was rather proud, was mistaken by the audience as part of his act, as it placed him in the hero class.

### SUES TO CANCEL THEATER LEASE

Mrs. Fannie Keller has gone to court in Owensboro, Ky., suing the Grand Theater Company in an effort to cancel her lease on the Grand, wherein she is contracted to pay \$3,000 a year for three years.



FRANK BERTRAND

Frank Bertrand has just completed a successful season with Bothern and Matthews. He has been making a special study of Shakespearean work for the past two years, and for three seasons he played with the Castle Square stock in Boston. As he had memorized almost every part in each of the nine plays of the Bothern-Matthews repertoire, he was made one of the leading understudies. In *Romeo and Juliet* he was seen as Friar Lawrence, in *Much Ado About Nothing* as Friar Francis, in *Macbeth* as the old soldier and aged doctor, in *The Merchant of Venice* he was Tubal, and in *The Taming of the Shrew*, Vincentio. He is deserving of great credit for his season, which has been the result of love for his work, close study, and an ambition to advance.

### GOSSIP

Emma Campbell will be under the Cohen and Harris management this season.

*The Conspiracy* will open Sept. 15 at the Park, Boston. John Emerson and William Rappert will return, while Mary Kanner will play the Jane Grey role.

May Buckley will return to New York, Aug. 5, to start rehearsals for *The Romance of Billy Goat Hill*.

The Aerial Theater on the top of the New Amsterdam is to be remodeled by the construction of a number of boxes and the introduction of a complete scenic equipment. The Amateur Comedy Club will use it for three weeks next season, and the *Comedie Francaise de l'Harmonie* will also use it for three weeks.

A. Milo Bennett reports that the *Deep Repertoire* company will use *Richard III*, Keightley's dramatization of Charles Major's romance, *A Forest Heart*, this season, and later her dramatization of Henry J. Holmes's novel, "Mildred." A version of Hugo's *Les Miserables* in four acts, and from Miss Keightley's pen, will be added after the new year.

Amelia Sumers has been engaged for the principal female part in *The Miller of Frith*. She played the part of *Princess in The Peasants*.

Fanny Addison Pitt is to play Mrs. Cretcher in the road company of *Red Hot Heart*. Mrs. Pitt appeared in *The Tattered Jacket* as See No!

Having signed for next season with W. A. Brady, Adele Clarke has started for her summer vacation in New England. Weststock, Vt.; Keene, N. H., and New Hartford, Conn., are the objective points. Her season will begin about Sept. 1.

Violet Romer, the dancer who became famous overnight in Kismet, and who was chosen as one of the stars in *John and His Brethren* at the Century Theater, was called to appear in a great pantomime in Berlin.

Pleased with the success of *One Day and Sold for Money* on tour, Harry Clay Blum now plans to send on tour *My Old Maid*. The Girl, another play which was well received when Cecil Spooner gave it with her road company. Mr. and Mrs. Blum will sail for Europe in the near future.

J. M. Robertson, manager Bowling Green, Ky., Opera House, is spending a month in New York for the purpose of arranging his bookings for the coming season.

Walter E. Perkins, who has just returned from a flying trip to his home in Mass., stopped over in Swampscott, Mass., where he found Fred Mower and his wife, Lillian Page Mower, prosperous and in pretty fair state of health. Mrs. Mower has been over ill, but is somewhat improved. In coming from the stage, Mr. Mower has built up quite a real-estate business.

Low Price and Lillian Gonne, known in vaudeville as Nancy Little, will appear in *The Passing Show of 1913*, at the Winter Garden. Miss Gonne is to do a travesty of *The Poor Little Rich Girl*.

# CHARLES SQUIRES

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## FROM PHILADELPHIA

**All Quaker City Playhouses Must Be Made Safe.**  
**Test Case Decided and Court Orders that No Licenses Shall Be Issued Until New Law Is Complied With.**

PHILADELPHIA, July 15 (Special).—As a part of the test case carried to court by the owners of the Old Walnut Street Theater, all the theaters are compelled to observe the laws under the court's orders. The court has decided that the test case is not a test case. The court has decided that the test case is not a test case. The court has decided that the test case is not a test case.

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## FROM WASHINGTON

**Columbia Players Please with "My Wife."**  
**Poli's Company Welcomed in "Man and Superman."**  
**Fine Spectacle Gives an Idea of Pompeii's Last Days.**

WASHINGTON, July 15 (Special).—Michael Morton's delightful four-act comedy, "My Wife," was a strikingly appropriate selection for the week. The presentation was flawless and the Columbia Players for the thirteenth week of this successful summer stock season were made the recipients of praise and approval of the crowded attendance. In the leading roles of Gerald Everett and Trilby Dupree, the John Drew and Billie Burke parts in the original Empire Theater production (of which Charles Reizenstein, the Columbia's talented scenic artist, made faithful scenic reproduction). A. M. Van Buren and Helen Holmes were in their usual parts. That reliable artist, Garrie Thatcher, was cast in a role distinctly to her liking, that of Miriam Hawthorne, an actress of the University, rendered with artistic skill. Everett Butterfield, recognized as one of the foremost exponents of the silly English gentleman character type as we know it upon the stage, shared in the strong honors of the play, as his amusing conceits and thoroughly legitimate portrayals of the Hon. Gibson Gore—the much abused "Gibby." Dorothy Bernard displayed a clever knowledge of the French dialect and character as the Baroness Graciosa, the intriguing mischief maker, and Stanley James was equally clever and interesting as the Baron. (George W. Barber and Frances Young as M. and Madame Dupree depicted the elderly roles with dignity and humor. Other characters of importance, of less degree, which had an interesting bearing, were excellently interpreted by Joseph Glendinning as Mrs. Denham Lane, Arthur Pretty as Marie, Arthur Ritchie as Mons. Petit, Willard Robertson as Mons. Valtour, Craig Weston as Captain Putnam, Pauline Lewis as Rose Valandrea, John W. King as David, the important factotum, John Ellis as Crocker, and C. W. Vance as Stuart. The current week's offering is Secret Service. A Contented Woman is in rehearsal for the week of 31.

The Poli Players were strongly welcomed at Poli's during the past week in Man and Superman, under the direction of Edwin H. Curtis, with Edward Mackay in the Robert Lorraine role of John Tanner and Isotta Jewell in the part of Ann Whitehead. Robert Cumming, a favorite of last season, joined the company for the role of Benedict Hamden, receiving a strong popularity. The importance of the remaining roles were excellently distributed, and most noteworthy recognition for capital work was accorded to the artistic abilities of T. Dudley Harvey, Graham Veiner, Frank Shannon, Gertrude Randall, Lotta Linthicum, and Helen Tracy. Comic Artist Robbins who is making his last appearance, is making good from the start. The current week's offering is Mrs. Wiggs of the Cabbage Patch.

Julia Wardlaw, the very accomplished dramatic actress of the Washington Times, is gathering widespread recognition for her daily two-column instructive articles on the progress, achievement, and development of the latest improvements in the picture world's latest mechanical surprises, which make most interesting reading.

Commencing July 14, the Pains fire works spectacle, The Last Days of Pompeii, with all of the big elements of crowds of participants, three large barrels and two circus acts opens a week-end of six nights on the Circus Grounds, Fifteenth and H streets, North East.

Glen Echo Park, the popular suburban resort,

is crowded continually. One of the leading features is the choral musical concert given nightly by the Soldiers' Home Military Band, under the able directorship of John A. M. Zimmerman.

JOHN T. WARD.

## FROM CHICAGO

**Margaret Illington Heads Company of "Within the Law."**  
**H. B. Warner and Katherine Emmet Close Run of "Ghost-Breaker."**  
**Fritzi Schell Also Closes.**  
**Changes in "Tik-Tok Man" of Oz.**

CHICAGO, July 15 (Special).—The interesting event in the theater scene in the city of Margaret Illington in Edward Vulliamy's play, "Within the Law," which is scheduled to start at Atlantic City in the next few days. Miss Illington will come to the Chicago on Sunday night, July 22. In the company will be Howard Gould, The Keweenaw, George Wright, Clara Goodman, Nell Brown, Charles Martin, Marie D'Arville, Thomas Burke, Anne Harrington, Ryan Mauley and Frank O'Connell.

This is the final week of "The Ghost Breaker" at the Court. The H. B. Warner and Katherine Emmet in the leading parts, this interesting melodrama has had a fine run in Chicago.

The Tik-Tok Man of Oz enjoys another change or two in the cast. James Morton comes back as the Tik-Tok Man and Frank Moore returns as the Wizard. Armand White in the character of the traveling show is not changed in the cast, but a complete new book that contains a good joke or two.

When Dreams Come True remains at the Garrick, with May Vohm, John Glavin, and Joseph Barclay.

At McVicker's the Gleason company is in its third week of The Billboard of Virtue.

C. E. Houshka's comedy, How Much is a Million? will remain at the Fine Arts throughout the month.

Ruth St. Denis makes her first appearance as an outdoor entertainer at Ravinia Park this week. She will do the "Snake Charmer" and the "Nautch Girl" varieties artistic to the accompaniment of the Chicago Symphony Orchestra which is the same as the late lamented Thomas Orchestra.

The Princess opens this week with pictures of the South Pole Expedition of Captain Scott. The headlines of the Palace are Olga Petrova in the travesty, Comedy and Tragedy, and Amelia Stone and Armand White in the comedy, Men Among the Majesties. The Majesties' troupe is Cecil Lean in his satire, The Moving Picture Man. Both the Colonial and the Great Northern Hippodrome are doing big business. Last week at the Colonial a local premiere dancer, Tillie Rieck, had a tryout. Here is a beautiful Chicago girl whose Chicago Grand Opera company might have developed into a captivating dancer. She has beauty of face and figure, grace, and technique.

At the White City the Great Raymond is attracting large throngs with his made-to-order Emanuel and the orchestra and ballet are as popular as ever. Rene Seel, Riverview, and Forest Park are having the best season they have ever enjoyed.

The Columbia has reopened with Joe Hart's Gipsy Girls. At the National the Quo Vadis pictures are being shown.

Fritzi Schell, without any notable success at the Shubert, departs with her company New Yorkward.

LYTTELL MCGILVER.

## FROM BOSTON

**An Opera for the First Time.**  
**Season Will Open With Zandonai's Francesca Da Rimini.**  
**Libretto by D'Annunzio.**  
**Composer and Librettist Coming.**  
**"Kiss Me Quick" in August.**

Boston, July 15 (Special).—The Plymouth, where the Eleanor Gordon Stock company is playing under the management of Wyrley Birch, remains the only dramatic house open in Boston. After The House Next Door, which the personal success of Mr. Birch as Sir John Cots-wold kept on two weeks, an unusual event in summer stock, and after one week of Her Husband's Wife, the play this week is Hamlet, the comedy in which Henrietta Crossman appears some time ago. Mr. Birch's company is showing itself versatile and clever. Last week Marie Chambers joined the company, and did well as Emily Lader. Frederick Burt as director is showing artistic and well-built scenes, and whenever he is in the cast, some excellent character work. Wright Kramer, Douglas J. Wood, and Edward Langford are also strong members.

This is the fifth week of the Quo Vadis pictures at the Tremont.

Frank Ferguson has recently been producing a number of his one-act plays at the Blynn, among them being The Velvet Glove, The Minister's Wife, Taking His Medicine, and this week Alfred Butro's The Open Door. Mr. Ferguson acts in the plays himself, and in his support are Betty Baricault and Bennett Kilpack, respectively Joseph and His Brothers.

Henry Russell, director of the Boston Opera, announces from Paris that he has secured for Boston the first performance on any stage of Zandonai's opera, Francesca Da Rimini, for which the poet d'Annunzio wrote the libretto. Both the composer and the librettist will come to Boston for the premiere, which will take place in February. Madame Cavalleri, and Monsieur Morators and Marconio will have the leading roles. Ferrer's Monna Vanna, which has had a European success, will also have its first American performance the coming season. In Boston, Louis F. Verande, a stage-manager of wide experience, has been added to the forces of the Boston Opera.

The town is well besprinkled with placards announcing Kiss Me Quick, Phillis Bartholomae's new farce, which is to open the Shubert on Aug. 4. The other plans for the beginning of the season include The Ghost Breaker at the Park, May Irwin in Widow by Proxy at the Plymouth,



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## FISKE O'HARA'S NEW PLAY

Manager Augustus Pitou has organized a strong company for in Old Dublin, the play shortly to be given here by Fiske O'Hara. Among the players are Marie Quinn, Madge Tyrone, Gertrude Maitland, Lou Ripley, Rose Watson, Elizabeth Hersom, Marie Knill, Dorothy Davidson, J. P. Sullivan, Jefferson Hall, Howard Crampton, P. C. Foy, Byron Russell, Eugene Frazier, and Walter Lowman. Frank Hersom is the musical director and J. Walter Davidson the solo violinist. The tour will begin on Aug. 31 at Sheboygan, Wis.

## BRANCHING OUT AGAIN

In accordance with its long established policy of business expansion, the H. W. Johns-Manville Company has recently opened a branch office at Charlotte, N. C. The new office, which is located in the Commercial Bank Building, is in charge of E. U. Heslop, who is assisted in covering the western section of North Carolina by P. J. McCusker and Paul W. Whitlock.

besides Raymond Hitchcock and Porter Emerson Browne's new comedy, 329 Per Cent. at house not yet determined.

John Craig announces as new members of the Castle Square company Robert Pierce, Robert Capron, and Sylvia Cushman, the daughter of the managing editor of the Boston Record.

The erection of the new Wilbur Theater on the site of the old Winthrop School in Tremont Street is progressing rapidly. J. R. Clapp had in the Foreclosures the other night an interesting note concerning the hidden tree that stood for years in the school yard until the erection of the theater made it give way.

"Planted in 1666, the advancing march of civilization had left it standing alone, and its removal leaves Tremont Street entirely bare of trees between the Common and the South End." When the prospective erection of the Wilbur Theater made certain the fate of the tree, search was undertaken with good results for former students at the school who were in its classes at the time the hidden was planted. The Winthrop School was named for John Winthrop, and at its dedication Robert G. Winthrop, a lineal descendant of the first governor of the Massachusetts Colony, delivered an eloquent address that was pronounced a masterpiece of oratory. Another interesting feature of that occasion, in view of the future destiny of its site, was the prayer by Rev. Otis Skinner, an uncle of the famous actor of the same name. A picture of the school building, framed in wood from the hidden tree, will hang in the lobby of the new playhouse.

FORESTER IRARD.

## SARATOGA AMUSEMENT COMPANY

The Spa Amusement Company, Inc., of Saratoga Springs, was incorporated July 7 with a capital of \$10,000 and objects to carry on a theatrical business. The directors are Frederick T. Lewis, of Manhattan; Henry M. Work, of Brooklyn, and Frank E. Jacobs, of Bronx.

## THEATER ARBITRATION

**Demands by Producers on Union Men in Convention at Seattle**

The International Alliance of Theatrical Stage Employes and Moving Picture Operators convened in session in Seattle week of July 6.

On July 11 163 theatrical producers and managers submitted a demand for three concessions to the convention:

First, that hereafter each district organization of stage employes have a board of arbitration, the managers to provide one member, the stage employes another, and the third to be a disinterested person. They demand also that a general board of arbitration be created with headquarters in New York city.

Second, that the employment of road crews of stage employes shall not be compulsory when a production is on the road less than one month. Heretofore they have been compelled to carry full stage crews, in addition to the regular crews, no matter how long the show was on the road.

The third demand is for the rescinding of the rule which requires stage carpenters with every vaudeville act carrying scenery.

## "BILLBOARD" STAFF RESIGNS

There was a general walkout in the New York office of the Billboard July 8, summary resignations having been wired in to the home office in Cincinnati by Chester Becroft, the manager; Frances Klein, assistant manager; Brooks Taylor, advertising manager; Casper Nathan, music editor; Fred C. Schader, vaudeville editor, and his assistant, Jack Drucker.

Mr. Becroft, who has been the Billboard's Eastern manager for the last two years, will be remembered as press representative and advertising manager of the Motion Picture Patents Company and press agent of the Hotel Astor. He gained a world of publicity when he forced the Peary Relief Expedition to return to his home in the Arctic Mene, the Eskimo boy, that Peary brought to this country from the far North Greenland and stranded in New York. Miss Klein has been with the Billboard for eight years and is personally acquainted with almost every man and woman in the amusement world.

The other members of the staff have always been prominent in trade and class publications in New York.

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 In the Comedy **PEG O' MY HEART**  
 of Youth  
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**Eltinge Theatre** West 42d St.  
 "Phone" 3430 Bryant  
 Evenings, 8:15. Wed. & Sat. Matinees, 8:15.  
 Wednesday Matinees. Popular. 50c to \$1.50.

**The American Play Co. Announces**  
**A New Play in Four Acts.**  
**WITHIN THE LAW**  
 By HAYARD VILLIER

**LEW FIELDS 44th St. Roof Garden**  
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**Casino** Broadway & 30th St. Phone 3846 Greeley. Evenings 8:15. Matinees Wed. & Sat. at 2:15.  
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**PURPLE ROAD**  
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leave the Pennington Hotel last week with the Fine Feathers co. for the next engagement of the co. at Butte, Mont. She was taken sick



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## AMUSEMENTS the COUNTRY OVER



### ALABAMA.

**MONTGOMERY.**—EMPIRE: Paul Perry, Orville Barnes and Co. Brit Wood, Ira Donato, Barker and La Comdax, Doc O'Neill, the Harania Four, and the headliners June 30-5; good business.

### CALIFORNIA.

**SAN DIEGO.**—SPECKLES: Y. M. C. A. Minstrels (local); 1: big hit; large house. Mexican Dramatic co. 3-5. Newbury Minstrels 31. Everywoman 23-25. LYON: Stock co. in the Orleans June 30-5; fine production; good business. The Provider 7-12. EMPEROR: Van Cleve, Denton and Feta, Brocstetick, Willet, Harold Henshaw, Vincent and Lorne, Melody Monarchs and George E. Reed, Nathaniel Trio, and Edison's Talking Pictures 30-5; good bill, to big business. Jimmie Britt, the Piano Boss, Charlotte Barnes and Robinson, the Wheelers, James Lee and co. 7-12. SAVOY: McPherson and Hill, Browning and Lewis, Sami Boe and co., Leon Ma Delle, Fred M. Griffith, Mother Goose Girls, and pictures 30-5; fair, to good business. Armstrong Baby Dolls, Jewel and Jordan, Primrose, Beaumont and Arnold, Makars, Duke Gervail Trio 7-12. MIRRO: Cane and Lander, Hamilton and Dene, Trezona and Hill, Swaine, Lepiat and Swaine, Ruth Chandler, and the Animated Weekly 30-5; performance and attendance satisfactory. PRINCESS: Musical stock, Dolans of Decoy, 30-5; good co. 1 fair business. PLANKA, PICKWICK, and QUEEN: Pictures to good returns. The late opened 8 as a first-class motion picture house, giving a continuous programme. Managers Dodge and Hayward, of the Burechies, are booking some fine attractions for the coming season. Ottawa Smith, late of the Question co., is spending the summer here with her parents. The Mirror Theater, which has been playing the Levy acts, has been leased by O. Stanley Rodgers for a period of five years; the name of the theater will be changed to the Majestic, and it will be run on a high-class basis; will open 7. Madame Schumann-Heink is superintending the erection of a new bungalow on her recently-acquired ranch at Lakeside.

**MODESTO.**—MODESTO: Feature film, From the Manager to the Crown, 3, 5; attracted large audiences. Everywoman 3, 5. 1910: Vaudeville and moving pictures June 30, 30; good bill, to large audiences. Dick Wilber co. in The Starbuck 3 pleased fine business. STAN and DREAMLAND: Moving pictures to good business.

### CONNECTICUT.

**STAMFORD.**—ALHAMBRA: The New York Associate Players 7-12, presented The Kinema, a new farce-comedy, by M. Felix Tanford, for the first time on any stage, with the following cast: Tish, Ethel von Waldron; Max, Arthur Lander; Edna Plummer, Maude Atkinson; Polly, Frances von Waldron; Fred Plummer, Mortimer Martin; Will Search, Emily Collins; Ole Rosella, Edith Lockett; Speed Cole, Robert Strange. The play made an instantaneous hit, being one long laugh from start to finish, and is based on the results of Fred Plummer's sight of, in which he carries home by mistake an actress' suitcase, which contains among other feminine apparel, a kimono, which he presents to his wife to square matters. Ole is bent on securing the return of her property, and overrules any number of excellent situations. An amusing incident is a maid changing, and juvenile pair also add to the complications. The Kinema was written by a woman, Mortimer Martin carried off the honors as Fred, closely followed by Edith Lockett as "the girl from Jack's," and Maude Atkinson as the wife. A hit of blackface by Ethel von Waldron and Robert Strange drew considerable applause. Charles Miller viewed the show from in front. He will feature for the farewell week, 14-15. Doris Miller in Little Lord Fauntleroy.

### FLORIDA.

**JACKSONVILLE.**—ORPHEUM: Meliary and Hamilton, Lawrence and Peters, Carroll, Keating and Dyer, Salvatore, Rapoli and co. June 30-5; pleased good business. Good Morning, Judge, 14-15. I Should Worry 30-32. OSTRICH PARK: Hill-Edmonds Musical Comedy co. Fred Owens 30-5; good attendance. Fred Owens, Mabel Palma and co. 30. Suit for cancellation of lease by H. B. Neill, owner of the Duval Theater Building, to Helen Grantley Decher, lease, was dismissed by order of the plaintiff.

### GEORGIA.

**DUBLIN.**—CRYSTAL PALACE: Stone and Stone, character singing and dancing, and Al Davis in lightning water color painting please capacity house, with good music and the best of pictures, June 30-5. AMUSE: Dark 9. The Amuse was closed the past week by labor's lien for failure to pay drayage on trucks to and from depot. Further attachments amounting to \$77.50 were filed for plaintiff's salary.

**MACON.**—GRAND: Closed for season. PALACE: Duncan and Holt, comedians, to large crowds. MAJESTIC: Southern Beauty Com-

edy co.; excellent co.; large houses. LYRIC: Good pictures. PRINCESS: Roy Rogers; good tenor, to fair houses.

### ILLINOIS.

**EAST ST. LOUIS.**—AVENUE: Vaudeville and pictures headed by Fred Subedic, direct from the London Hippodrome, the athletic wonder; Lavine and Inman in Sally's Visit, Mary Wade, vocalist; Snow and Rudy, comedians. AIR-DOME: Last performances of Mitchell Stock co. week 13 afterward high class 3, 3; real pictures. SALLY: Ice cooled; good film to large houses. Joe Tansler is manager. LYRIC: Pictures; high-class pictures and billboards cause large crowds daily. HOME CIRCLE, TWENTY-FIFTH STREET, ODEON, COLLEGE, COLONIAL, GRAND, PRINCESS, STAR: All motion picture houses; are doing favorable business.

**ELGIN.**—Nothing but pictures at the Grand, Star, Orpheum, and Temple week 7. Fourth of July celebration was a great success. The floats were beautifully gotten up, the parade was long and attracted big crowds. In the afternoon the motorcicle race were well attended at the automobile race course. Nearly 10,000 people turned out.

**DECATUR.**—POWERS: Dark week 6. EMPRESS: Dark week 6. Ben Dodson has left the advance of Cairns Brothers in Arizona co., under canvas, and has returned to Decatur. Don Briggs, also of the Cairns's show, is back. Scoville's new Good-Garden Picture Show opened 1. It has a five-piece orchestra, and is showing 3,000 feet of film.

**DANVILLE.**—FISCHER: Dark 9. LYRIC: Dark 9. OLYMPIA: Pictures and incidental vaudeville; good business. COLONIAL: Pictures and incidental vaudeville; fair business. PRINCESS: Excellent film; good business. EXHIBIT: Fine pictures to fair business. MAJESTIC: Excellent pictures; good business.

**DEXON.**—FAMILY: High-class vaudeville and pleasing motion pictures to good business June 30-5. PRINCESS: Pleading motion pictures to good business 30-5. OPERA HOUSE: Dark 8.

**MONMOUTH.**—AIRDOME: The Holland-Webb Stock co. playing to big business; two bills a week.

### INDIANA.

**CRAWFORDSVILLE.**—MURIO HALL: Dark June 30-5. PRINCESS: Motion pictures 30, 1; good business and well-pleased audiences. JOY: Photographs 30-5 pleased fine audience. THE FORUM: Motion pictures 30-5; fair business with good satisfaction. ABC: Motion pictures 30-5; good houses; every one well pleased.

**WABASH.**—YARNELLE and ORPHEUM: Good pictures and good business. LOGAN: Good pictures and satisfactory business. Willard Brandt, Byron Reed, Harry Weil, and Frank Smith of this city, known as the American Four, with The Dams of Durham co. since Jan. 1, closed at Birmingham, Ala., June 28, are home on a short vacation.

**FRANKFORT.**—BLINN: Edison's Talking Pictures 7, 8; good business; pleased. PRINCESS: Moving pictures June 30-5; business good. LYRIC: Good pictures 30-5; good business. PALACE: Moving pictures 30-5; good houses; well pleased. ROYAL: Good pictures 30-5; business satisfactory. FAMILY AIR-DOME: Pictures good 30-5; excellent business.

**GOSHEN.**—JEFFERSON: Edison's Talking Pictures 8 to fair houses. IRWIN: Shakespeare (motion pictures) 14. Noble Mary and Charles O. Darnell of this city, who were with the Hagenbeck-Wallace Shows, left at Rome, N. Y., and returned home. For three weeks Mr. Darnell was in a hospital with smallpox.

**MUNCIE.**—WYBOR-GRAND: Edison's Talking Pictures 12. STAB: Louis J. Retay and co., Francis Leonard, Prior and Addison, Nat Wharion 7-12.

### IOWA.

**DUBUQUE.**—GRAND: Maude Adams in Peter Pan 11. AIRDOME: Jack Hensley Stock co. June 30-5 in saved by the Stars and Stripes; excellent houses. A Mad Marriage 6-12. MAJESTIC: The Pauline Choderon; detained by a railroad wreck; drew fine house 6. UNION PARK: The Dorians, Everett, Dyer and Dyer, and Frank Kirk 30-5; delighted liberal attendance. Madame De Ma La, Burns and Lyons, Frank Rogers, and Coogan and Henry 6-12.

### KANSAS.

**FORT SCOTT.**—AIRDOME: Hillman's Ideals; satisfaction week ending 5. Plays: The Telephone Girl, In Old Carolina, Nancy Lee, As a Man Grows, and The Woman in the Black Cloak. Deming Stock co. week 7.

**HUTCHINSON.**—RIVERSIDE PARK: Singing Duo, Frank and Estelle Wynning, comedy rodders and dancers; Dave Hall, comedy entertainer; Six Tetsumari Japs, Oriental Wonders, 6-12.

### MAINE.

**BATH.**—NEW COLUMBIA: May Nelson, Frank Hurley, Kelley and Davis, Ashley and photoplays June 30-5; excellent, to large houses. The Musical Sparks, Eddie Fay, and photoplays 7-12. The Western Girl 14. DREAMLAND: Hughes Brothers, Hoay and Hardy, and photoplays 30-5; big business. King and Roy and photoplays 7-12. Young Buffalo Wild West 5; satisfaction, to two large audiences.

**BRUNSWICK.**—CUMBERLAND: Photoplays June 30-5; excellent, to large houses. Mildred Parker and photoplays 7-12. PASTIME: Photoplays 30-12; good, to large houses. Young Buffalo Wild West; two good-sized audiences 5; excellent satisfaction.

**SELEAST.**—COLONIAL: Whiteside-Strains co. satiated good houses 7-12 in The Girl from Texas. A Slave of the Nile, Shepherd of the

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### MARYLAND.

**ANNAPOLIS.**—COLONIAL: Motion pictures and Blanche Latelle, Willrich, the Three Bitters, and Raymond; good business. LYRIC: Motion pictures and illustrated comic; fair business. PALACE: Motion pictures; business excellent.

### MASSACHUSETTS.

**FALL RIVER.**—SAVOY: Malier-Denison Players presented My Friend from India week 7-12, with Carolyn Roberts as Marion Haste. Miss Roberts gave her usual fine performance. Emily Lancelotti and Isabel Cameron made their first appearance with the co. 1, and made excellent impressions. Evelyn Watson, who has become a great favorite with the patrons, scored a hit as Tillie. Gus A. Forbes was soon to good advantage as A. Keen Shaver. Norman Wendell was well cast as Charlie Underholt. Charles McHenry, who is rapidly coming to the front as one of the most popular members of the co. gave a good performance of Tom Valentine. W. A. Howell, Loman Abbe, Allen St. John,

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REMIT U. S. STAMPS, OR POSTAL NOTE

and Charles Smith completed the cast. The Wolf 14-19. BLIZOU: The Baylan-Hicks co. for the second week 7-12 of their engagement, presented The Last Faradon, under the stage direction of Bernard Stiebel, and gave a very good performance. Harry Hicks gave a strong portrayal of Nathan Warner. Bernard Stiebel made an ideal owner of the iron works. George Gow, Harry King, Eugene Webber, A. J. O'Brien, and Harold Wilkinson were well cast. George Walsh in the character of Schwarz was

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very good. Joseph Demier made his first appearance with the co. 7, and was well received. Others who pleased were Grace Kenton and Pearl Litzell. Corrine Cantwell, Maud Blair, and Florence Johnston; play well staged and played; good attendance. St. Elmo 14-19.

**ACADEMY:** Margaret Nelson and co. 7-9 in "The Uplift." Love and Haight, Weston and Fields, and Felix pleased large attendance.

**LINCOLN PARK:** The Runaways, with James P. Lee, Phyllis Kittle, J. Homer Long, Madeline Lee, and Le Roy Kinslow 7-12; good performance; large attendance. Carolyn Roberts and Charles McHenry, of Malley-Denison co., were entertained at dinner by Leonora Lincoln, Jr., at Westport Harbor, Mass., 6. Joseph Demier joined the Bayliss-Hicks co. 4. Manager Malley has engaged Carolyn Roberts for next season in this city.

**GLOUCESTER:** GLOUCESTER: The Lindsay Merion co. in "The Wolf 3-5," when Walter Bedell, formerly of the Thompson-Woods co., made his first appearance and did excellent work as McArthur; Daniel Grant also deserved mention as Battiste Lorraine. The Next Day 7-9, in which Rose Merion made the hit of the piece, with James Barrett scoring; also good work was done by Margie Good, Florence Carpenter, Belle Cairns, Daniel Grant, and Walter Bedell. The Belle of Richmond 10-12.

**HAVENHILL:** MAJESTIC: Photoplays and songs 7-12; good business, afternoon and evening. —BONIC: Moving pictures continued to draw fair business 7-12. —THE PINES: Bob Ott in a musical burlesque entitled "I Should Worry." The new scenic burlesque is now in operation and is making a hit.

#### MICHIGAN.

**CALUMET:** CALUMET: Kinemacolor Pictures 4, 5, with matinees; exceptionally fine to good business. Girl from Luxembourg 24-25.

#### MISSOURI.

**JEFFERSON CITY:** JEFFERSON: Vaudeville and pictures June 30-5. First half: The Hartman Sisters, fair. Last half: The Musical Walters and Baby Alive, big business. —GRIM: Vaudeville and pictures. First half: La Fine and Corbitt, last half: Dorothy Watson and Brother Star. —STAR: Motion pictures to S. O. The Jefferson will be closed for three weeks for an overhauling.

**ST. JOSEPH:** AIRDOME: Molly Bawn, by the Poulter and Welsh Players, June 20-5; pleased crowded business; Miss Allen was the star. Sporting Parson 6-12.

**HANNIBAL:** PARK: Moving pictures; fair business. Same at the Majestic and Princess. The latter house opened 4 with good attendance.

#### NEBRASKA.

**LINCOLN:** OLIVER: Closed for Summer; opens Sept. 1; season 1913-1914. —LYRIO: Closed for re-decoration. Opens Sept. 1. —ORPHEUM: Skipper, Kelley and Golden, Eape and Paul, and pictures; pleased capacity June 30-5. Skipper, Kelley and Golden, Russell and Church, and pictures pleased good business 3-5. Seven Vassar Girls, Faye and Constance, and pictures pleased good business 7-9. Seven Vassar Girls, Madame Erle and Jackson, and pictures 10-12. —CAPITAL BRANCH: Manager Garman is very much pleased with the attendance of the Fourth, which broke all previous records for this date, there being over 15,000 people at the grounds. Special at the grounds were the American Beauty Concert co., Mamona and Mamona, a tribe of Indians; Five Women Display, Marceana and Delton Trio, photoplays, and the usual other attractions. The Pereira String Sextette are proving good drawing card 6-12. Buffalo Bill and Patience Bill 15. Barnum and Bailey Aug. 15 (Sunday here 16). Nebraska State Fair Sept. 1-6.

#### NEW HAMPSHIRE.

**DOVER:** —ORPHEUM: Pierce and Alden, Charles E. Faust, Allen La Mont, and good pictures; pleased good audience June 30-5. —LYRIO: John Pope, Hardy Jackson, Long and May, and feature pictures 30-5; delighted good business. —RUSTIC CENTRAL PARK: Season opened 30 with Matt Ott's A Day Off to his business, and continued to 5. —PORTSMOUTH: —THEATRE: Fritz Schumann, Rita and Paula, and good picture programme 3-5. Coffey and Walker, the Martellies, and pleasing pictures 7-9.

#### NEW JERSEY.

**ELMIRA:** BORICK'S: The Borick's Opera co.'s production of "The Red Mill" 7-12 proved the most popular of the opera season; capacity. Walter Catlett and Eddie Morris scored heavily as Gus Kidder and Edie Connor, respectively. Arthur Hull, the popular basso of last season, returned to the cast as Jan Van Norken with a welcome. Florence Mackie was a fetching Gretchen, and sang in excellent voice, and Grace Ellsworth as Bertha and Edna Bates as Countess De La Vere pleased. Lillian Lindlow had an active role in Tina, and the entertaining duet proved adequate. Boyd Marshall made a capital Captain Doris Van Dam, and Royce Keith, a newcomer, satisfied as the Governor of Scotland. Fred Emerson, C. W. Moore, Arthur Widdison, Charlotte Fielding, Maybelle Buckingham, Elsie Lerch, Dorothy Sterling, and Jane Edwards also helped, as did Nace Bonville stage-manager, and George Loring musical director. Three Times 14-19. —MAJESTIC: Wells and Grovlin, Valentine Vox, Jr., and Ben L. Moore 7-9; well-pleased houses. —COLONIAL: Pictures 7-12; good business. Grace Ellsworth and Horden Keith of the Borick's Opera co., played popular back, other under most unusual conditions. Miss Ellsworth having received a telegram, just prior to going on, announcing the death of her mother, and Mr. Keith got a telegram advising him of the drowning of his father.

**SYRACUSE:** —WISTING: The Oub 7-12, by the Wisting Players, Harrison Ford and Jorie McGraw in the leads were in evidence. —EMPIRE: Mrs. Tennie's Telegram 7-12; fair-sized houses. Mr. Kellard, Mr. Morris, Miss Edney, and Miss Ridgeley were congenially cast. Hagenbeck-Wallace Show 7. Ranch 101 co. 9; big crowds.

#### NEW YORK.

**GLENS FALLS:** —EMPIRE: Bill 7-14 headed by Violet Woods, Moss, Hagney and Bernard Walter Brothers, Healy Sisters, the Saxophone Novelty Musical Offering, and Jerome and Lewis, colored singing duo, who were easily the hit of the bill. —PARK: Vaudeville discontinued during warm weather. Five reels

of pictures, including Kinemacolor, shown for 5 cents; business good.

**LYONS:** —MEMORIAL: Edison's Talking Pictures 8 pleased good house. Finca Whitman, cartoonist for the Lyman T. Howe's Travel Festival co., is visiting his home in this city. N. C. Mirrick, a local boy, now manager of the Harrisburg, Pa., theater, is visiting old friends in this city.

**NEWBURGH:** —COHEN'S: Motion pictures 7-12 to crowded houses; pleasing performances. Mr. Cohen will run motion pictures during remainder of July and through August. Vaudeville to be eliminated.

**HERKIMER:** —GRAND OPERA HOUSE: Dark 8.

#### OHIO.

**NEWARK:** —AUDITORIUM: Photoplays every afternoon and evening. Among the interesting screen play features shown to good patronage were Helen Gardner in "Oleopla" June 25-26, "The Palace of Pleasure" 27-28, "The Battle of Gettysburg" 5, 6. The Edison's Talking Pictures 10. Sarah Bernhardt (moving pictures) in "Camille" 14, 15.

**SPRINGFIELD:** —SPRING GROVE CANTON: Boyer and Selbina, Hunter and Rosa, Newport and Bert, Marie King Scott, Four Reels 6-12; fair patronage.

#### OKLAHOMA.

**McALESTER:** —STAR AIRDOME: Bud and Henry Stock co. pleased good business week June 30. Spooner dramatic co. 7-12. Ferguson Brothers Stock co. 14-19. —VALE MAJESTIC: Motion pictures enjoyed splendid business. —VICTOR: Motion pictures had fine business. —LIBERTY: Motion pictures. —FORUM: Motion pictures.

**SHAWNEE:** —VAUGH: Stock co. opened this new playhouse 20, for an indefinite engagement; they are playing to good business. The manager of this house has honored Marie Vaugh, the leading lady of the co., by naming the theater Vaugh for her.

**MUSKOGEE:** —WIGWAM NO. 4: Quo Vadis 2, 3; packed houses. —OLYMPIA: Bud and Henry Musical Comedy co. 6-13 to large houses. —BROADWAY: Moving pictures and vaudeville to good houses.

#### PENNSYLVANIA.

**SCRANTON:** —POLI: The Talker (first time here) given by the co. week 7 to good business. Lela Howell (her first appearance in this city) gave an excellent interpretation of the part of Mrs. Lennox, making a distinct hit. Alfred Swenson as Harry Lennox, Rita Bryan as Ruth, Nina Saville as Elizabeth, Robert Thomas, Roy Sumner, Dan Lawler, and Alice Baker gave excellent support. Alice Baker, an old-time favorite, joined the co. 7, and was warmly welcomed. Roy Sumner and Rita Bryan have also been added to the co. The Passing of the Third Floor Back 14-19. The Scranton United Choral Society went to Pittsburgh, Pa., to compete in the great Welsh International Musical Festival, and came back with the first prize of \$5,000. The Scranton Lido-Krass went to Williamsport, Pa., to compete in the German Lied-Fest, and won the first prize. Scranton, musically, just now is in it.

**HARRISBURG:** —PARKING PARK: Attendance at this rural resort has been very good and programme of artists shows good judgment on part of Manager F. M. Davis in his selection of entertainers, as there has not been a weak act since season opened. Week of June 30 presented the following artists: George W. Moore, singing clown; Morrill and Moore, classy singers; Three Hittners, sketch The Walt; Raymond and Knox, comical kolleage kid; Carl Danmann, acrobat; motion pictures. Week of 7 Fouchere bicyclic act; Anna Ripely, singing and dancing act; Four Sisters, instrumentalists and singers; Perry's Minstrel Kiosk, motion pictures. The minstrel made hit of week and gave a performance full of sinner.

**READING:** —HIPPODROME: After a successful season of ten weeks, the Calumet Players closed their engagement with a creditable presentation of "Mammoth" June 30-5. They will reopen at the Grand during the early part of August. Through the efforts of Managers Keesey and Callahan, of the Calumet Players, a monster vaudeville entertainment for the benefit of the local Tuberculosis Sanitarium was arranged and produced before an audience 7, which filled every seat. About \$1,500 was realized. Les Miserables 8-13, with matinees; film drew immense crowds throughout the week.

**WILLIAMSPORT:** —VALLAMONT PAVILION: Pearl Stock co. 7-12 in "The Whirlpool and The Heart of Mexico; enthusiastic audience; business improved. Miss Pearl, Evans Lewis, and Alfred A. Webster were well received; several recalls. Eleanor Le Croix, Eva Scott Regan, and Roy Sutherland, Fred E. Strong, and Charles Karmont, Sam Fries came in for a share of honors. Fine audiences at the Lyric Orpheum, Grand, City, and Hippodrome motion picture houses; four and five reels at each.

**JOHNSTOWN:** —CAMBRIA: Edison's Talking Pictures; first time here 10-12. —LUNA PARK: Fourth of July exercises failed on account of rain.

#### RHODE ISLAND.

**NEWPORT:** —OPERA HOUSE: Malley-Denison co. in "The Lovers" Man 7-12; successful splendid leading work by Blanche Shilley and James Crane. Winona Bridges, Florence Pinkney, and Frederica Simons made their first appearance. Miss Simons scored a hit as Lisie. The Fortune Hunter week 14. —FRIDAY BODY PARK: Pauline Meritt, Mervin, Four Hards, Mantilla, Warren and Brockway 7-12. —COLONIAL: Apollo Quartette, Mattie Lockett, Coor and Eli headed bill 7-12. —BIJOU: Independents drew well 7-12. —UNDER CANVAS: Sawtelle's Circus 8.

#### TENNESSEE.

**BRISTOL:** —COLUMBIA: Nella Brown Musical Stock co. completes a very successful engagement of three weeks with "The Chimes of Normandy" 7-9, and "Girode-Girode" 10-12. From the Manager to the Cross (motion pictures) 14-19.

**KNOXVILLE:** —STAUB'S: Captain Scott's Pictures to good business week 7. —BIJOU: Tabloid show, I Should Worry; fair business week 7; business is exceptionally good at all straight motion picture houses.

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#### TEXAS.

**DALLAS:** —CLIFF CASINO: Week 7: Boyd Nolan and Irma Manoles in "Before and After" Week 14: Boyd Nolan and Lily Cahill in "The Butterfly on the Wheel" Week 21: Salomey Jane. Week 28: The Melting Pot. The following plays are in preparation: A Man's World and Seven Days. Miss Mansfield is the talented daughter of Manager Mansfield, and appeared last season on the Casino stage. —MAJESTIC and OPERA HOUSE: Closed for season. —GARDEN: Week June 30: A Day on Manhattan Isle. —OTIS PARK: 7-9: Hearts Adrift: souvenirs first night. Laura Nelson Hall closed her engagement with the Casino Players 5. Contract has been made for appearance in December of Madame Schumann-Heink.

**SAW ANGELO:** —PRINCESS: This house has been leased by C. J. Coorin, an experienced manager, who will put on some good attractions the coming season.

**EL PASO:** —CRAWFORD: Vaudeville and moving pictures: good houses. —AIRDOME: Dark.

#### VIRGINIA.

**PETERSBURG:** —ACADEMY: Dark June 30-5. —LYRIO: Vaudeville and pictures 30-5: best of satisfaction to good business. —OCEAN ADN AND VIRGINIAN: Motion pictures 30-5: good attendance. —STAR LIGHT PARK: Good attendance to motion pictures.

**STAUNTON:** —NEW: Art Milton, Eldridge and Barlow, the Salambo, Van Cello, Lester and Moore, Minnetti and Astrilia week 7.

#### WISCONSIN.

**BELOIT:** —GRAND: Kempton Comedy co. in Playthings of Fate, vaudeville, and motion pic-

tures June 30-5; capacity. —ORPHEUM, STAR, LYRIO, and DIXIE: Motion pictures; good business.

#### CANADA.

**REGINA, SASK:** —REGINA: Orpheum vaudeville June 30, 1, including Milton Pollock and co., Bamnes and co., Walter S. Dickinson, Blisse Seaton, Aronson and Victor, and Walsh and Bentley; excellent bill to good business. Dark balance of week. The Con T. Kennedy and Herbert A. Kline shows are continually clashing in their bookings throughout the Northwest. One incident in particular happened recently in Regina. The Kennedy shows opened a week's engagement; after they had showed two days the Kline shows arrived, and without any advertising opened a four days' engagement and succeeded in doing an excellent business. The Kennedy shows did a fair business, but could not seem to draw the crowd from the Kline show.

**OTTAWA, ONT:** —The Grand Opera House, the oldest playhouse in Ottawa, built in 1876, was entirely destroyed by fire 5. The Roma Reade co. lost their costumes, scenery, etc., and are giving benefit performances at the Russell Theatre 7-12, presenting Turned Up to Liberal patronage. The Nickel, a large picture house, was also destroyed. The loss on both houses being over \$100,000. At Day's Avenue Tiny Town 12-16.

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As is declared in the preamble to its constitution:

It is a voluntary association, formed to advance, promote and foster the profession of acting, and those engaged therein.

To protect and secure the rights of actors.

To inform them as to their legal rights and remedies.

To procure appropriate legislation in matters affecting their profession.

To do such things as shall appear advantageous, or refrain from doing such things as shall appear disadvantageous to the profession of acting, or to the members of this association.

It is in no sense a social organization, such as The Players, The Lambs, the Green Room Club, The Twelfth Night Club, The Professional Women's League, The Actors' Order of Friendship, and the Friars, which are composed of people following various arts and professions.

The Actors' Equity Association is the only non-beneficiary organization (The Actors' Society possibly excepted), formed in the interests of actors and actresses, which is composed almost exclusively of those in the active practice of their profession. Its lay membership is strictly limited, and is composed at present of two lawyers and a banker, who are elected for the purposes of legal guidance, located treasuryship, and for the making up of quorums of committees; and whose known affiliations and sympathies with the drama and its exponents are unquestioned.

Just as no person who confined his activities purely to the profession of acting would

be eligible to membership in the Engineers' Club, or the Lawyers' Club, so none who is not an actor can become a member of the Actors' Equity Association, which has been formed, just as the aforementioned clubs have been, for a specific purpose, already stated.

It aims to be an Advisory Board, to which any just grievances or injustices, coming either from actor or manager, may be referred with the certainty of respectful consideration, and determined, but unbiased attention. It aims, in fact, to occupy toward the theatrical profession a position not precisely like, but similar to, that held by the Bar Association toward its members. Any person, irrespective of nationality, who can establish a record of three years as an actor, is eligible to membership.

The organization begins its career the enemy of no person or manager, nor yet of any particular class of persons or managers, and still less the champion of any particular class of favored or disfavored actors.

It knows that whatever injustices have crept into the business relations between some, not all, managers and actors, are due chiefly to the fact that, for want of proper organization, all but a few favored actors have been powerless to protect themselves against such injustices.

Managers have not been especially to blame for this, but if actors have been weak enough heretofore not to organize successfully in their own behalf, some managers have been too astute not to take advantage of that weakness.

The first duty, then, of the association is the establishment of an equitable, uniform form of contract, acceptable to the fair-minded manager, and the fair-minded actor.

The association will gain its power from the character and strength of its membership, from public opinion, which it feels it must win by the justice, fairness and courtesy of its demands. It is in no sense attempting a crusade; it seeks a re-establishment of business conduct, previously prevailing under the best managers; a renaissance, not a revolution. It is an endeavor to uphold and advance the dignity of the profession of acting.

**MOORE JAW, BASK—MAJESTIC:** The Parish Priest (Imperial Stock co.) 3-5; fine line of plays the last three days of each week; business fair. Tenders are being called for by the Rex Theater Co. for the erection of a new theater on Main Street. It will cost about \$100,000.

**LONDON, ONT.—GRAND OPERA HOUSE:** Lyman H. Howe's Travel Festival June 30-5; an exceptionally fine selection of films well presented in good attendance; thoroughly pleased.—**SPRINGBARK THEATRE:** The Stoddard Stock co. in St. Elmo 30-5; attendance satisfactory. Week 6 Hello, Bill.

## BRIEF OF LATE REPORTS

Wisconsin, Stevens Point, Grand Opera House: Haines-Greenfield Stock co. June 23-5 in Man from Arizona, The Innocent Wife, Why Girls Leave Home, Divorce Question, Country Girl, The Gambler's Daughter, St. Elmo, The Bishop's Carriage, and My Uncle from Japan. Ideal. Gen. and Della: Good business with pictures.

## MINNEAPOLIS

Although Edith Evelyn has played here in stock for several seasons, she has never done anything finer than her Madame X, which the Shubert co. produced, week 6. Remarkably vivid and moving, her impersonation won almost sensational praise. It was a superb achievement far beyond that offered by the portrayers in the touring companies seen here. Lee Baker was the husband, Schuyler Ladd the young lawyer and the other roles were filled by Louise Farman, Frances McLean, Kate Bender, Joseph Holicky, Douglas Patterson, Charles Dowd, Bert Walter, and John Bolger. The production was excellent and reflected great praise on George Le Bol, the stage director. Miss Evelyn's playing, however, overtopped everything else. Shore Acres follows.

Eva Lang closed a special three weeks' engagement at the Metropolitan with a fairly good performance of The Countess Lady, in which she carried off all the honors. Franklin Ritchie and Frank Donithorne were prominent in her support. Beginning 13, the Shubert musical stock will move over from St. Paul and continue throughout the rest of the summer, presenting The Gingerbread Man and following with The Wizard of Oz.

## SAN FRANCISCO

The Columbia is doing well with Kinemacolor pictures, showing Making of the Panama Canal, Balkan War, Japanese War, Massacres, and United States Navy review.

The Alcazar has Aye Voa a season 7, with Dietrichstein playing the lead. Beginning 14, Bonnie Barricade with Howard Hitchman in such a Little Queen.

The Cort has what the management has pleased to call a Titled Musical Triumph with The Posing Show of 1913. Big house opened 6 with special orchestra and twenty diving Venuses.

The Orpheum has a good bill, including Clark and Bergman, Professor Ota Gogi violinist to the King of Spain, the 12 Girls, Leon and Vavie, Cecile Beresford.

A. T. HARNETT.

## ATLANTIC CITY

With Monday night's (July 14) opening performance the new Nixon began its career, booking for its first week, July 14, the Hawaiian Diving Girls. The new house is a revelation in the comfort and convenience which the 10, 15, and 25 cent prices of the Nixon-Low Circuit

can provide. There is a broad sloping floor to the orchestra and a spacious balcony above, the two floors composing the capacity of the house. The walls are in red with white marble bases, the ceiling being tinted with light blue panels representing mounds and mounds. A light buff marks the proscenium and other decorative work. There are large lobbies and balconies and big staircases of marble.

The house opens directly on the boardwalk through a broad entrance. By its side frontage on St. Charles Place and Delaware Avenue, exits are had on both sides of the house, there being four on each side of the orchestra and balcony floors, besides the big fire towers which are at the rear of each floor.

The stage is large, and is separated from a two-story building containing the dressing rooms by direct doorways. Tunia P. Dean of Baltimore, is the resident manager, and Harry Brown, late of the Savoy, and familiar with resort business, is associate manager.

The performance included a fine array of vaudeville talent, and no great was the demand for seats that the management was obliged to give three evening performances—7.30 to 9.30; one from 9.30 to 11, and one from 11 to 12.30. The house seats upward of 2,600.

The audience was representative of the fashionable cottage contingent of Ventnor and Obelisk, with a large number of prominent society people of Baltimore, Philadelphia, Washington, and Pittsburgh, in addition to a distinguished number of theatrical magnates from New York city. Mayor Blankenburg motored down from Philadelphia, and, with a party of friends, occupied a box, while another box was graced with Mayor Hiddie and a party of city officials.

of Atlantic City. Among the distinguished guests were Messrs. A. L. Bringer, Marc Klaw, George M. Cohan, Charles Frohman, Alf. Hayman, Frank McKee, A. H. Woods, Constance and Sullivan, Marcus Low, Sam Harris, William Harris, Lee Shubert, J. J. Shubert, Harrison Grey Plake, Harry P. Powers, and Mr. Will J. Davis, of Chicago; Albert Jones, manager of the Colonial, Mevicker's, and other Western houses; Renold Wolf, of the New York Morning Telegraph; General and Mrs. Felix Assum, of Baltimore; Judge and Mrs. Lesser, of Baltimore. Among the well-known Atlantic City cottagers were Jesse Starr and family and several Lee and family.

George "Honey Boy" Evans commenced his 1913-1914 season at the Apollo Monday night, July 7, with a programme divided into four parts in much his usual manner.

James K. Hackett in his fine performance of Norman McKinnel's The Bishop's Candlesticks has been the leading portion of the Savoy's vaudeville bill week July.

ARTHUR G. WALKER.

## MANAGER KILLED

W. H. Wyckham of Savage Forces Was Motor-ing in Canada

News was received in this city on Wednesday, July 9, that W. H. Wyckham had met his death in an automobile disaster in Canada.

Mr. Wyckham, who was out on his vacation, had but recently closed his season with Henry W. Savage's Little Boy Blue company. Prior to that he had piloted one of the Merry Widow companies under the same management. Mr. Wyckham was about forty-eight years old. He was a native of Tonawanda, N. Y.

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# DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

## DRAMATIC COMPANIES

BATES, BLANCHE (Charles Frohman): Los Angeles, Cal., 14-19.  
 BLINDNESS OF VIRTUE (T. O. Gleason): Chicago, Ill., June 30-July 25.  
 EVERYBODY (Henry W. Savage): Oakland, Cal., 14-19. Santa Barbara 21, 22. San Diego 22-23.  
 FINE FEATHERS (H. H. Frasse): Calgary, Alta., Can., 14-19.  
 GHOST BREAKER (Margie Campbell): Chicago, Ill., May 13-Indefinite.  
 GIRL OUTLAW (Clay Anderson): Galveston, Tex., 15-19. Lake Charles, La., 17. La Fayette 18, 19.  
 MASON, JOHN (Charles Frohman): Portland, Ore., 18-19. Salem 21. Everett 22. Medford 23. Marysville, Cal., 25. Sacramento 25. San Francisco 27-Aug.  
 TAYLOR, LAURENCE (Oliver Morosco): New York City Dec. 30-Indefinite.  
 UNCLE TOM'S CABIN (Kibbie and Martin): Mt. Clemens, Mich., 20, 21. Flint 22. Lake 23. Lakeview 24. Benton Harbor 25. Kalamazoo 26. Chicago, Ill., 27-Aug. 2.  
 WITHIN THE LAW (A. H. Woods): New York City Nov. 11-Indefinite.  
 WITHIN THE LAW (A. H. Woods): Atlantic City, N. J., 14-19.

## PERMANENT STOCK

ACADEMY: Jersey City, N. J.—Indefinite.  
 ACADEMY OF MUSIC (William Fox): New York City Dec. 2-Indefinite.  
 ALBION (Edward F. Albee): Providence, R. I., April 2-Indefinite.  
 ALHAMBRA: San Francisco, Cal.—Indefinite.  
 ALLEN, LENORE (Lawrence and Widows): Moose Jaw, Sask., Can.—Indefinite.  
 ARMY THEATER (S. M. Stainach): Birmingham, Ala.—Indefinite.  
 BAKER, LEE AND EDITH EVELYN (M. Hainbridge): Minneapolis and St. Paul, Minn., May 22-Indefinite.  
 BAYVIEW-ROCKS: Buffalo, N. Y., April 26-Indefinite.  
 BAYVIEW-ROCKS: Fall River, Mass., June 30-Indefinite.  
 BERRY, JACK: Dubuque, Ia., June 1-Indefinite.  
 BIRCH PLAYERS: Oakland, Cal.—Indefinite.  
 BONNETT PLAYERS: Detroit, Mich., June 1-Indefinite.  
 BONNETT PLAYERS: Toronto, Can., May 12-17.  
 BROADWAY THEATER (Daniel D. Scullen): Springfield, Mass., April 22-Indefinite.  
 BUNTING, EMMA (E. A. Schiller): Memphis, Tenn., May 2-Indefinite.  
 BURNHAM (Oliver Morosco): Los Angeles, Cal.—Indefinite.  
 BURNHAM: Colorado Springs, Colo., June 9-Indefinite.  
 BURNHAM THEATER (Frank Whitbeck): Rochester, N. Y., May 19-Indefinite.  
 CHERRY-KEMPER (Fred Chaussey): Beaver Falls, Pa., May 20-Indefinite.  
 COLONIAL (F. May Oumstock): Cleveland, O., April 22-Indefinite.  
 COLUMBIA (Fred G. Berger): Washington, D. C., April 1-Indefinite.  
 DAVISON: Milwaukee, Wis., April 13-Indefinite.  
 DAVIS HARRY: Pittsburgh, Pa.—Indefinite.  
 DOMINION (Clark Brown): Ottawa, Ont., Can., April 25-Indefinite.  
 ELITCH'S GARDEN: Denver, Colo., June 7-Indefinite.  
 ELITCH, EDWARD, PLAYERS: Long Beach, N. Y., June 25-Indefinite.  
 EMPIRE (Frank Sabrinke): Paterson, N. J., May 10-Indefinite.  
 FRANKLIN-BAGGOT: Albany, N. Y.—Indefinite.  
 GLASSER, VAUGHAN: Rochester, N. Y., June 2-Aug. 10.  
 GORDON, BLANCO (Walter Birch): Boston, Mass., June 2-Indefinite.  
 HALL, EUGENE J.: Altoona, Pa., June 9-Indefinite.  
 HANSEN OPERA HOUSE: New York City—Indefinite.  
 HAWKELL, PERCY: Toronto, Can., May 26-Indefinite.  
 HAYES, LUCY, ASSOCIATE PLAYERS: Omaha, Neb.—Indefinite.  
 HOLDEN PLAYERS: Rochester, N. Y., June 25-Indefinite.  
 HORN, J. O. May 19-Indefinite.  
 HUNTER, UNION HILL, N. Y., May 2-Indefinite.  
 HUNTINGTON, WRIGHT: St. Paul, Minn., May 11-Aug. 3.  
 INTERNATIONAL (C. D. Hayes): Niagara Falls, N. Y.—Indefinite.  
 JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21-Indefinite.  
 JUNEAU (J. B. Reichart): Milwaukee, Wis.—Indefinite.  
 KRITZ: Toledo, O., April 14-Indefinite.  
 KRITZ'S HIPPODROME: Portland, Me., June 2-Indefinite.  
 KILLARD, RALPH (James E. Early): Syracuse, N. Y., May 6-Indefinite.  
 LAKEVIEW (Ohas. A. Mansfield): Dallas, Tex.—Indefinite.  
 LANG, EVA, Omaha, Neb., July 19-Aug. 9.  
 LATIMORE AND LEIGH: Lynchburg, Va., June 2-Indefinite.  
 LATIMORE AND LEIGH: Roanoke, Va., June 10-Indefinite.  
 LAWRENCE, SANDUSKY: Vancouver, B. C., Can., July 1-Indefinite.  
 LILLY (Goring and Stacy): Nashville, Tenn., June 2-Indefinite.  
 LORCH, THEODORE (James W. Shaw): Passaic, N. J.—Indefinite.  
 LUTHERINGER, AL: Rockland, Me., June 2-Indefinite.  
 LYCOM (Dennis, Weiss and Dowell): San Diego, Cal.—Indefinite.  
 LYCOM THEATER (George Fox): Baronne, N. J., June 2-July 25.  
 LYTTEL-VAUGHAN: Albany, N. Y., March 24-Indefinite.  
 MATTHEW, UHES, N. Y., April 21-Indefinite.  
 MALLEY-DENISON (W. L. Malle): Newport, R. I.—Indefinite.  
 MALLEY-DENISON (W. L. Malle): Fall River, Mass., Nov. 19-Indefinite.

MANHATTAN PLAYERS: Rochester, N. Y., May 5-Indefinite.  
 MATTHEWS-ELLIOTT: Lima, O., June 2-Indefinite.  
 MORISON, LINDSAY: Gloucester, Mass., May 12-Indefinite.  
 MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6-Indefinite.  
 NORTHAMPTON PLAYERS: Buffalo, N. Y., June 25-Indefinite.  
 OLENTANGY: Columbus, O., May 12-Indefinite.  
 OLIVER, OTIS (Ed. Williams): Oshkosh, Wis., April 24-Indefinite.  
 OLIVER, OTIS: La Fayette, Ind., May 20-Aug. 30.  
 OLYMPIC THEATER (David Kraus): New York City May 12-Indefinite.  
 ORPHEUM: Montreal, P. Q., Can., May 5-Indefinite.  
 ORPHEUM (Franklyn Gale): Oil City, Pa., June 1-Indefinite.  
 ORPHEUM PLAYERS: Philadelphia, Pa.—Indefinite.  
 PAYTON (Joseph Payton): Newark, N. J., June 6-Indefinite.  
 PEARL (W. H. Ansel): Williamsport, Pa.—Indefinite.  
 PERMANENT PLAYERS: Edmonton, Can.—Indefinite.  
 PERUCHI-GYPERNE (O. D. Peruchi): Tampa, Fla., May 12-Indefinite.  
 POLI (S. E. Poli): New Haven, Conn., May 5-Indefinite.  
 POLI (S. E. Poli): Hartford, Conn., May 5-Indefinite.  
 POLI (S. E. Poli): Bridgeport, Conn., May 5-Indefinite.  
 POLI (S. E. Poli): Scranton, Pa., May 5-Indefinite.  
 POLI (S. E. Poli): Washington, D. C., Feb. 3-Indefinite.  
 POLI (S. E. Poli): Springfield, Mass., April 7-Indefinite.  
 PREMIER: Rochester, N. Y., April 21-Indefinite.  
 PRINCESS: Tacoma, Wash.—Indefinite.  
 PRINCE, DELLA (C. E. Van Aken): Moose Jaw, Sask., Can.—Indefinite.  
 READE, ROMA: Ottawa, Ont., Can.—Indefinite.  
 REDMOND: Sacramento, Cal.—Indefinite.  
 RICHMOND (De Witt Newing): Stapleton, S. Indefinite.  
 SAYLES, FRANCIS (F. H. Sayles): Richmond, Ind., May 5-Indefinite.  
 SEATTLE: Seattle, Wash.—Indefinite.  
 STANFORD PLAYERS (Stanford): Williamsport, Pa., July 7-Indefinite.  
 STODDARD (W. L. Stewart): London, Ont., Can., June 25-Indefinite.  
 SUMMERS, GEORGE H.: Hamilton, Ont., Can., May 10-Indefinite.  
 TALLAPHERO, MABEL: St. Louis, Mo., June 25-Indefinite.  
 TEMPLE: Hamilton, Ont., Can., May 12-Indefinite.  
 TORONTO (George Ayresworth): Edmonton, Can., May 25-Indefinite.  
 TURNER, OLGA: Fort Chester, N. Y., April 7-Indefinite.  
 UTAH THEATER: Salt Lake City, U. S., May 10-Indefinite.  
 VALLEY: Syracuse, N. Y.—Indefinite.  
 VAN DYKE AND HATON (F. Mack): Des Moines, Ia., May 1-Indefinite.  
 WASHINGTON (James Slocum): Detroit, Mich., July 21-Indefinite.  
 WIRTING: Syracuse, N. Y., April 7-Indefinite.

## TRAVELING STOCK COMPANIES

CHATTERTON, ARTHUR: Hudson, N. Y., 28-Aug. 2.  
 COLONIAL (Cortland Hopkins): Lanesburg, N. B., Can., 16, 17. Bridgewater 18, 19. Chester 20.  
 CORNELIA-PRICE (W. E. Cornell): Gault Sta. Marie, Ont., Can., 14-20. St. Ignace, Mich., 21-Aug. 2.  
 DOUGHERTY (Dougherty and Cox): Nevada, Mo., 14-19.  
 FERGUSON BROTHERS: McMaster, Okla., 14-19.  
 GALLUP (Bert E. Gallup): Clinton, Mo., 14-19.  
 HALE, JESS: Ashland, Wis., 20-26. Ironwood, Mich., 28-Aug. 2.  
 HILLMAN'S IDEALS (Harry Schae): Carthage, Mo., 14-19.  
 KNICKERBOCKER (E. J. Murphy): Hiloed, Ind., 14-20.  
 KNICKERBOCKER (E. J. Murphy): Mt. Vernon, Ill., 7-19.  
 ROBBINS, THE Ft. Scott, Kan., 18-19.  
 SPOONER, J. McMaster, Okla., 7-19.  
 VAUGHN: Shawnee, Okla., 7-19.

## TABLOID PLAYS

GIRL FROM LIBERTY LANE: Nashville, Tenn., 14-16.

## OPERA AND MUSICAL COMEDY

ALL ABOARD (Low Fields): New York City June 6-Indefinite.  
 BUD AND HENRY MUSICAL COMEDY: Omaha, Neb., 14-19.  
 COLUMBIA MUSICAL COMEDY (Dillon and King): Oakland, Cal.—Indefinite.  
 FOLLIES OF 1913 (Florence Elefield, Jr.): New York City June 10-Indefinite.  
 GORMAN MUSICAL COMEDY (J. W. Gorman): Portland, Me.—Indefinite.  
 HARTMAN, FERRIS: Oakland, Cal., June 1-Indefinite.  
 HITCROCK, RAYMOND (Cohan and Harris): Winthrop, Mass., Can., 14-16. Grand Forks, N. Dak., 17. Crookston, Minn., 18. Duluth 19.  
 HOMER'S MUSICAL COMEDY: Taunton, Mass., June 25-July 25.  
 KEATING AND FLOOD MUSICAL COMEDY: Portland, Ore.—Indefinite.  
 MORTON MUSICAL COMEDY: Albany, N. Y., June 9-Indefinite.  
 MUSICAL STOCK (W. P. Cullen): St. Paul and Minneapolis, Minn., May 25-Indefinite.  
 OLYMPIC PARK OPERA (Franklyn and Barnard): Newark, N. J., May 30-Indefinite.  
 PARAGON GIRLS (George W. Gebow): Nantasket, Mass.—Indefinite.  
 PARSING SHOW OF 1912 (Messrs. Shubert): San Francisco, Cal., 6-20. Oakland 27-Aug. 1.

PURPLE ROAD (Jon. M. Galtes): New York City April 7-Indefinite.  
 BORICK, GLEN STOCK: Elmira, N. Y., May 25-Indefinite.  
 TIE FOR MAN OF OR (Oliver Morosco): Chicago, Ill., May 25-Indefinite.  
 TIVOLI CIRCUS OPERA: San Francisco, Cal., May 1-Indefinite.  
 WHALOM PARK OPERA (W. W. Sargent): Fitchburg, Mass.—Indefinite.  
 WHEN DREAMS COME TRUE (Philip Bartholomae): Chicago, Ill., April 6-Aug. 2.

## BURLESQUE

AVENUE THEATER STOCK: Detroit, Mich., May 20-Indefinite.  
 GAYETY STOCK: Philadelphia, Pa.—Indefinite.  
 GINGER GIRLS (Ed. Wrothe): Chicago, Ill., July 15-Aug. 3.  
 PASSING REVIEW (Jack Singer): Detroit, Mich., May 25-Aug. 9.

## CIRCUS

BARNES, AL. G.: Beidlers, Ill., 10. Lake Geneva, Wis., 17. Beloit 18. Mt. Carroll, Ill., 19. BARNUM AND BALEY: Hixia, Ill., 19. Macine, Wis., Milwaukee 19. Madison 19. Minneapolis, Minn., 21, 22. St. Paul 23.  
 BUFFALO BILL AND PAWNER BILL: Lincoln, Neb., 16. York 17. Hastings 18. Kearney 19. Denver, Colo., 21, 22. Colorado Springs 23. Greeley 24. Cheyenne, Wyo., 25. Hawkins 26.  
 GENTRY BROTHERS: St. Paul, Minn., 14-19.  
 HONEST BILL'S: Huron, Mo., 16. Flemington 17. Elston 18. Wheatland 19. Wheatland 21.  
 101 RANCH REAL WILD WEST (Miller Bros. and Arlington): Pontiac, Mich., 16. Flint 17. Saginaw 18. Lansing 19. Kalamazoo 20. Battle Creek 21.  
 OKLAHOMA BILL'S: Dover, N. H., 14-19.  
 RINGLING BROTHERS: La Salle, Ill., 16. Moline 17. Muscatine, Ia., 18. Centerville 19. Kansas City Mo., 21, 22.  
 SELLAS PLETO: Calgary, Alta., Can., 15, 16. Strathcona 17. Edmonton 18, 19.  
 YOUNG BUFFALO WILD WEST AND OOLNEL CUMMING'S: Athol, Mass., 16.

## ORCHESTRAS

BALLMAN: Forest Park, Chicago, Ill.—Indefinite.  
 BANDA VERDI (Francisco Creators, conductor): Manila, Manila, Neb., 14-20.  
 CALVALLO: Lakeside, Denver, Colo.—Indefinite.  
 CHATON: Sans Souci, Chicago, Ill., May 24-Indefinite.  
 DON PHILIPINI: Riverview, Chicago, Ill.—Indefinite.  
 ELLEN'S ROYAL ITALIAN: Blomark Garden, Chicago, Ill., June 14-Indefinite.  
 EMANUEL, CHEVALIER: White City, Chicago, Ill., June 16-Indefinite.  
 FERULO: Electric Park, Kansas City, Mo.—Indefinite.  
 HERBERT, VICTOR: Willow Grove, Philadelphia, Pa., 6-19.  
 LILL'S: Washington Park, Philadelphia, Pa.—Indefinite.  
 LOMBARDI, MICHAEL: Ravenna, Milwaukee, Wis.—Indefinite.  
 NATIELLO: Fontaine Ferry, Louisville, Ky.—Indefinite.  
 NIRELLA: West View, Pittsburgh, Pa.—Indefinite.  
 RIGO: Delmar Garden, St. Louis, Mo.—Indefinite.  
 SIBIGNANO: Riverview, Detroit, Mich.—Indefinite.  
 SOLLER, MADAME: Woodside, Philadelphia, Pa., June 21-July 19.  
 WEBER, JOHN C.: Eco, Cincinnati, O.—Indefinite.

## MISCELLANEOUS

BINGHAM, MR. AND MRS. RALPH (H. P. Harrison): Decatur, Ind., 16. Harrison 17. Perry 18. Indianapolis 19-21. Crawfordsville 22. Thornton 23. Frankfort 24. Lanesburg 25. Rochester 26. Gary 27. St. Niles, Mich., 29. Kalamazoo 30.  
 GAMBLE, HENRY, CONCERT PARTY: Pine-stone, Minn., 16. Yankton, S. Dak., 17. Canton 18. Hawarden, Ia., 19. Pockhous 20. Boone 21. Madrid 22. Glendon 23. Dunlap 24. Sidney 25. Melvern 26.  
 HOUSTON, MAGICIAN: Nankin, China, July 1-21. Shanghai Aug. 1-30. Nagasaki, Japan, Sept. 1-30.

## GOSSIP


Mr. and Mrs. Carl Eckstrom have returned from a motoring trip through the Berkshires and are now entertaining a house-party at their country place, Meadowood Farm, Oxford, Conn.

William Furst has completed an overture and musical setting for Margaret Anglin's production of Electra in California in September. In the arrangement and instrumentation only wood-winds and brass will be used. Mr. Furst is also at work on music for the Shakespeare plays to be used in Miss Anglin's repertoire.

Mr. and Mrs. George A. Lessey (May E. Abbey), of the Edison Company, have just returned from a trip through New England in their new touring car.

A daughter was born to Mr. and Mrs. Russell E. Smith on July 5, at their summer home in Long Beach, L. I. Mr. Smith is a son of Edgar Smith. He is a playwright and magazine writer, and is at present head of the Munsey Newspaper Syndicate.

Albert Glimmer, who is well remembered in New York for his production of A Brace of Partridges and as the lessee of the Royal Princess's Theater, London, and later as the general manager of the Oxford Music Hall, London, has been appointed London agent for Messrs. Hugo Haruch and Company, of Berlin, the well-known costumers and scenic artists.



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Donald Macdonald and Anna Wheaton are two important engagements for When Dreams Come True, at the Lyric.

Lorena Atwood, Beanie Bacon, and Joseph Brennan have been engaged for The Mixir of Youth, to open in Chicago Aug. 3. Frank Burbeck has been engaged for the road company of Peg o' My Heart.

Arthur Byron, who is "Summering in stock" in Hartford, was re-engaged last week by Harrison Gray Fiske for his last season's role of John Stephen Macdock in The High Road, in which Mrs. Fiske is to open for a long road tour in September.

Ethel Wright, now in London, will be the leading woman in the new play by Thomas Dixon.

Beniah Livingstone, of the Dixie Hines Press Bureau, sailed last week for an extensive business trip to Europe. She will visit London, Paris, Berlin, and Vienna, after which, in company with friends, she will spend several weeks on pleasure bent in Alsace.

Walton Bradford has sailed for Europe to get the signatures of some famous authors who are to write scenarios for the new Liebler Vitaphone combine. The arrangements have already been made by George C. Tyler, who is now speeding over the Continent in his big French racing car.

Mrs. Wm. J. Rostetter, accompanied by her daughter, Alice, sailed on the Kronland, July 5, to take the waters at Wiesbaden, Germany, to regain her health. Alice Rostetter went with her. Her husband, Wm. J. Rostetter, was for fifteen years musical director at Koster and Bial's Music Hall.

Cecil Ryan, who sang the tenor role in The Spring Field last season with Miss Hajes, has gone to Atlantic Beach, Fla., for the summer.

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# VAUDEVILLE



Harry Fox and Jennie Dolly, Ching Ling Foo, Jess Dandy and Others Bid for Metropolitan Favor in New Acts

**A** LITTLE Chinese girl—a bit of quaint Oriental femininity—won a bit of her own on the Hammerstein Victoria bill last week. Among the fourteen acts and forty entertainers, the young woman, Chee Toy, of Ching Ling Foo's act, stood out brightly. Chee Toy sings American rag-time melodies deliciously—with just a touch of accent and a shrug of her shoulders. She has a distinct personality, which is even more unusual than her ability to adapt herself to a foreign tongue. Chee Toy isn't the only feature of the interesting act. Ching Ling Foo himself contributes some of his feats of legerdemain, and a Chinese athlete gives a striking performance on a horizontal bar, while two little tots demonstrate their ability to turkey trot.

To Harry Fox and Jennie Dolly goes the distinction of presenting the best new act of the week. They have a thoroughly delightful singing, dancing and talking turn, although it is a bit reminiscent of the recent Winter Garden production, *The Honeymoon Express*. Fox, whose chief assets are his chirping whistle, his poses and his ingratiating smile, and Miss Dolly, a pretty and dainty dancing sprite, won a warm welcome.

Joseph Herbert, Jr., and Lillian Goldsmith interpreted *The Dance of the Siren*. While the bass drum beats on a stormy coast, a shipwrecked sailor is disclosed in the flashing lightning. A moment later the siren appears. The two execute a symbolical tango up and down the beach, revealing a new danger to mariners who are wrecked before one o'clock in the morning. Adele Ritchie was also on Hammerstein's programme, in a mild but modish sort of vocal act. "Apple Blossom Time in Normandy" is her best song.

It is interesting to note—during these dull Summer days—the taste of the hot-weather vaudeville patron. His favor seems to be divided between the dancing couples, who give a few syncopated melodies sandwiched between their fantastic "trotts" and the better grade of vocal or musical offering. Interest in dramatic acts has dwindled away, although such sincere players as Emma Dunn and Robert T. Haines can successfully combat the hot weather.

Perhaps the usual Summer waning of interest in the tabloid drama means the end of the underworld playlet. Up to a week or two ago the vaudeville stage was deluged with an unchanging mass of district attorneys, police captains, stool pigeons, murder

suspects, third degrees, circumstantial evidence and "second story" repartee. The crook sketch may still appeal if it is well done; but there has been no possible excuse for the existence of most of these variety plays except a vain hope to slip in on the remains of last season's wave of the crime drama. It is difficult to write a good playlet, and this kind of one-act drama is no exception. Bayard Veiller, author of the long-lived *Within the Law*, failed himself when he tried his hand last season at vaudeville with the dictagraph playlet, *The Diamond Dinner*.

Incidentally, it may be noted that next season's trend of the legitimate drama toward classic revivals will be reflected in several presentations of condensed versions of Shakespeare.

Tabloid Shakespeare, according to rumors, will be offered by Frederick Warde. Burton Churchill will have an opportunity in vaudeville to show his ability in blank verse. Other players are making similar plans. The vaudeville stage cannot but gain by the acquisition of such a sterling player as Mr. Warde or so ambitious an actor as Mr. Churchill. That the classic drama has a logical place in variety was proven by the recent triumphs of Madame Sarah Bernhardt at the Palace.

Vaudeville patrons will welcome the player of genuine ability. So it is that William H. Thompson, Frank Keenan, Bertha Kalich, Robert Hilliard, Henry Woodruff, Florence Roberts, Miss Dunn, Mr. Haines, and others who have put their whole hearts into their variety work, have a lasting place in the theatergoers' affections. The day has passed when an actor can lazily "take a flier" in the two-a-day between engagements.

For his return to vaudeville, at the Union Square Theater, last week, Jess Dandy at least made an ambitious effort toward condensed musical comedy. The book and lyrics of his musical offering, *The Nodding Idol*, are his own work, while the music is by Emil Belrman. With good material, Mr. Dandy stands among our best comedians. His brewer in *The Prince of Pilsen* was a delightful bit of funmaking. In *The Nodding Idol* he works hard, but lacks the right kind of comedy material. A great deal too much is dependent upon the minor members of the cast. This is especially apparent at the opening, the musical skit getting under way slowly. Reconstructed, the act may prove an entertaining variety offering. There is no reason why Mr. Dandy should not be a favorite.

Hard workers, too, are Gertrude Vanderbilt and George Moore. The couple dance in lively fashion. With one or two new melodies, the turn would be materially strengthened.

Leo Edwards and Flavia Arcaro made their initial metropolitan appearance at the Fifth Avenue Theater. Mr. Edwards is a song writer who has won considerable success, and the new act is a revue of his latest numbers. Two pianos are used. There is too much sameness to the act as it stands, for Mr. Edwards's songs are all of a familiar sentimental ballad type. The offering picks up at the finale through the singing of a young woman from the upper box.

The Stan Stanley Trio helped the bill along with their novelty act. One member of the trio, appear-



Gould and Marden, Inc., N. Y.

VIOLET DALE.

ing in the guise of a magician, is interrupted by the other two from the audience, an exchange of repartee takes place, and all three finally perform some unusual stunts on a bounding net. Ray Conlin, a ventriloquist, offered a clean-cut "sub-vocal" turn.

FREDERICK JAMES SMITH.

## TOM LEWIS IN TWO-A-DAY

Tom Lewis is shortly to appear in vaudeville, under the direction of Gene Hughes. Mr. Lewis is now resting at Fair Haven, N. J., after his long season with Julia Sanderson in *The Sunshine Girl*.

## HAINES IN NEW PLAYLET

At the Union Square Theater this week Robert T. Haines is making his first appearances in a new dramatic playlet, *The Man in the Dark*. Unusual interest centers in the dramatic offering, which is from the pen of William J. Hurlbut, author of *The Fighting Hope* and other dramas.

## VIOLA KNOTT VACATIONING

Viola Knott has concluded a brief vaudeville tour and, accompanied by her mother, Roselle Knott, has gone to the Adirondack Mountains, where she is to appear in a series of pastorals.

## WHITFORD KANE RETURNS

Whitford Kane, who appeared last season in a series of Irish literary playlets in vaudeville, returned this week from London, bearing a number of excellent plays which are to be produced in vaudeville at the Fine Arts Theater, Chicago, this season.



Gould and Marden, N. Y.  
SOPHYE BARNARD.



## MARTIN BECK TALKS ON FUTURE OF VAUDEVILLE

Did you ever sit down in social confab with Martin Beck? No? Well, then, you have something out of the common in store—i. e., if ever you do. I did and am in experience the richer, for Mr. Beck is well worth meeting, knowing and hearing. And when you have met him and heard him, you know him—that is, you think you do. I thought thus when I retired from the big manager's presence. Since then (it was some days since) I have revised my impression and am cudgelling my brain to revisualize him.

There is nothing illusive or ephemeral about Mr. Beck's physical make-up. Rather the reverse. He is stocky, sturdy and stable. What his height is I cannot tell you, as I have yet to see him on his feet. But his mentality—that's what puzzles you. One is not quite sure as to its classification. It might be (from an individual viewpoint, of course) the direct, the analytical or the philosophic. I have a "hunch" that it is a combination of all three. So when Mr. Beck's courteous secretary, Mr. Pollock, invited me to step into his principal's private retreat and introduced me there, the first thing that upset my preconceived anticipation was Mr. Beck's cordiality of greeting, and I was immediately at my ease, excepting that I then and therewith put aside all intention or attempt at playing the categorical.

Here is a man who will say what he has to say without any prompting, thought I, and my attempt at interviewing began and ended with: "Mr. Beck, what are your plans for the immediate future?" and Mr. Beck replied:

"We shall continue to offer our patrons first-class attractions—the very best obtainable—and for this purpose, and for another, which I will tell you about, the big interests will get together in very close combination. I mean such factors as the Messrs. Keith, Meyerfeld, Albee, and Beck. As for myself, just now I have only one plan. I am looking about to buy a farm to which I can retreat for rest, comfort and freedom from the hurly-burly of business."

I felt that Mr. Beck might do so permanently, without prejudicing his interests, for, thought I, here is a man who has his machinery in such order, so well greased and oiled, that it will run itself, under the guidance of the engineering forces of his selection. If it were not ultra-backneyed, I should characterize Mr. Beck as Napoleonic. This, however, would hardly be much of a compliment to him, considering that we already possess theatrical Napoleons, and I am loath to deprive them of this unctuous distinction. And, possibly, Mr. Beck would not feel over-complimented were I to do so. Therefore I shall content myself with simply leaving to him his legitimate birthright and legal cognomen of Martin Beck. And that is big enough a distinction. I do not think that William of Germany would be greatly exalted by being compared to Julius Cæsar. William is *sui generis*, and so is Martin Beck.

But let Mr. Beck continue. "The combination" (I wondered if Mr. Beck did not mean *consolidation*) "is intended, for one reason, to improve the general condition in the vaudeville field, and, for another, to protect the public against the professional promoter who has left his beaten paths of exploitation in fields that have become recognised as barren since the general investor among the people has had his eyes opened. Mines, land and industrial schemes are no longer bait to the small investor, wherefor the peripatetic promoter, who lives by his wits and is now hard driven for means of subsistence, has invaded the moving picture field as the richest and most promising for his wiles. It is easy to thimbleryg a scheme when you can take your small business man, with his little savings, into a picture theater and show him the crowds almost every hour during the twelve, and begin to decant upon the enormous profits of the business. So you have the butcher, the baker and the grocer, beguiled into buying picture theater stock, where formerly he was loaded up with the erst-while wild cats and dogs in mining stocks. Everybody—and I suppose this includes the farmer and villager—goes to the picture theater and is thus easily baited for stock investments in them."

"And so you see an innumerable number of small picture theaters added to the already existing surfeit, and the small investor methodically roped in by unconscionable parasites who have nothing to lose."

"Thus you have the other reason for the coming combination. It is intended to protect the show business and strengthen its position against the invasion of the smaller fry that offer far less, at like prices, than do the large, well appointed and attractive regular theaters."

Mr. Beck had made the situation succinctly clear to me and I was forced to the conclusion that there are greater iniquities than combinations of the leviathans against the gnats.

And so I departed from Mr. Beck's cozy, well appointed sanctum. But I am still puzzling over the concealed qualities of the big manager and shall enjoy the opportunity, if ever it offers, of getting deeper "under the skin."

A. KAUFMANN.



MARTIN BECK.

### IN VAUDEVILLE'S EARLY DAYS

Abe Jacobs, stage-manager of the Majestic Theater in Chicago, can tell a lot of interesting stories of vaudeville's "palm days."

Mr. Jacobs began his career "back stage" at the Olympic Theater thirty-four years ago, under the tutelage of George Castle and the late C. E. Kohl, who achieved national fame for introducing new and elevated standards of propriety in vaudeville. From the Olympic he went to the Chicago Opera House during its vaudeville days, and has been at the Majestic since its opening.

Mr. Jacobs remembers when Frank Keenan played Jesse James with Sid Francis at the Olympic Theater for a weekly wage of \$25.

"In those days Keenan made eight changes during the performance," said Mr. Jacobs, emphasizing his point.

"I paid Eva Tanguay \$25 a week in her dressing room at the Olympic, and the last time she was at the Majestic, when I handed her \$2,500 for her week's work, she asked me if I remembered what I used to pay her. I told her I did, \$25, and she replied: 'That's right; that was the amount.'"

Other stage notables have received weekly salaries for Chicago appearances from this stage paymaster as follows: Weber and Fields, \$50 for the team; McIntyre and Heath, \$30; Nora Bayes, \$25; Eddie Foy, with his partner, \$60; Russell Brothers, \$60; the Four Cohans, \$200; Proctor, of Keith and Proctor, \$40; the American Four, including Pete Dailey, \$200.

"When a performer or an act got \$150 in those days," said Mr. Jacobs, "we thought they were getting a fortune. The first act to get that figure was the Eddy Family of eight acrobats. We thought they were getting a million."



INA CLAIRE,  
Now at Hammerstein's.

White, N. Y.

## VIEWS, REVIEWS AND INTERVIEWS

After all, isn't vaudeville more or less a condition of mind? Sir Herbert Beerbohm Tree, the eminent London actor, appeared last season in a condensed dramatic playlet at one of the "halls" in London, and when the press held up its holy hands in horror, Sir Herbert calmly asked them to differentiate between the stage of the Hippodrome and the stage of His Majesty's, especially when many of his patrons of the latter house followed their favorite to the Hippodrome to see how he could do it. If, therefore, vaudeville is merely drama offered in a vaudeville house, and drama is vaudeville offered in a dramatic house, does it not reduce itself to a personal condition of mind?

And if a dramatic sketch should be offered at a Sunday school entertainment in the rectory, would it become a sermon?

Arnold Bennett, who has been known to write "best sellers" in the literary world, declares that vaudeville is an excrescence upon the great body of the amusement profession, which, all things considered, is exceedingly interesting if true. Mr. Bennett proceeds, at five cents a word, to say that he has frequently been invited to write vaudeville sketches, but has as consistently refused, which has placed the play-going world under everlasting obligations to him. It takes a brave man to recognize in himself those defects which his best friends generally comment upon without at all times recognizing, while his enemies recognize them without commenting upon them.

And besides, vaudeville is not so bad when Arnold Bennett can get five cents a word for telling how bad it is!

Shall it come to pass that vaudeville is to teach the sedate dramatic department the ethics of successful business? For the past several seasons the managers of the dramatic houses and productions have annually set forth at great length the disappointments of the season, while the vaudeville managers, by close application to their business, and wisdom gained by experience, have gone forward year after year showing a margin on the right side of their ledgers. The lighter side of amusements, in this country at least, have long been the best managed. Vaudeville and burlesque, by reason of perfect system, have been made to pay where dramatic productions have failed. The business end has been lost sight of in the discussion of whether the artistic standard of an artist is lowered by a delve into the waves of the two-a-day, but it is an important element in winning to the vaudeville stage such eminent artists as have graced and honored this stage during the past several years. If there are lessons in stone, which may or may not be true, certainly the evidence is conclusive that there is a valuable lesson to be learned in the wonderful system with which the vaudeville business is conducted.

It will be interesting news to the lovers of high-class vaudeville to be told that Jose Collins, a delightful sprite, who is now the bright particular star of Follies of 1913, at the New Amsterdam Theater, is to be seen on the vaudeville stage next season. Miss Collins comes from a family that has contributed largely to the popularity of the vaudeville stage. It was Lottie Collins who entertained us in our younger days with "Ta, Ra, Ra, Bom-de-aye," and her rage was so great that she brought our conservatives to the vaudeville theater even when it was still known as variety. Miss Collins recently gave a sample of what she will offer in vaudeville when, with Maurice Farkas, she charmed by her grace, beauty and talent. The American stage has been highly honored by this talented little woman, and when it is recalled that she was en route to Australia via New York when she was seized and placed in *The Merry Countess*, a shudder is justifiable when we remember how near we came to losing her. She has announced to her intimates that next season she will play a dramatic-singing role in one of the many excellent literary comedy sketches which are to be conspicuous on the vaudeville stage.

Wit and wisdom was condensed in the reply given by Wallis Clark to an enthusiastic admirer who asked him if acting was not more or less a matter of inspiration.

"Yes," replied the character actor, "and perspiration."

The most startling information of the past week came in the form of a cablegram from London. "Harry Lauder," it says, "is to spend a few weeks in Scotland." This justifies the fear that he is to become a spendthrift after all.

Which question can be answered by the statement that it is enough to engage Sarah Bernhardt for another vaudeville tour.

DIXIE HINES.





EMMA DUNN.

## HOUDINI BEFORE KING

Harry Houdini, the "self liberator," will be the only American entertainer appearing at the royal celebration at the King of Sweden's palace this week.

All the other artists of the celebration are native born, and the honor accorded Houdini is quite exceptional. Houdini sailed for Bremen last week on the *Kronprinsessan Ocella*, en route to Stockholm, Sweden. Following the three-day celebration, Houdini will tour Norway, Sweden and Denmark for three months, will play the principal cities in France, and in January, 1914, will appear on the Moss' Empires, in Great Britain. Houdini has been contracted to give the special matinee performance, in which his act occupies the entire two hours. It will likely not be until 1915 before he again appears in America.

## FAVORITES IN ENGLAND

John Terry and Mabel Lambert are adding new laurels in England. Immediately upon arriving they were booked up for all their open time. The two are devoting their spare time between performances to motor-touring to historical places in Warwickshire, Stratford, and Coventry.

The Birmingham Post gave Terry and Lambert an extended review, saying: "John Terry and Mabel Lambert, the famous international impersonators, are old favorites with Birmingham music-hall goers, and it is almost unnecessary to say that they received an enthusiastic reception at the Empire last night. Their versatility is no less remarkable than their genuine ability, and the sketches they gave evoked unroarious laughter."

## NEW WOOLF PLAYLETS

Edgar Allan Woolf is at work upon the playlet in which Berton Churchhill is to be starred next season by Charles Lovenberg. According to advance announcements, the playlet will be "an elaborately staged affair and will have uniquely interpolated excerpts from Shakespeare."

Mr. Lovenberg has also secured from Mr. Woolf a one-act comedy in which he will present Lynne Overman next season. Mr. Overman is the light comedian who appeared in Mr. Lovenberg's vaudeville act. Who is Brown? last season. Both playlets have been given long routes.

## THE NEW MILFORD OPERA HOUSE

The new Milford Opera House, at Milford, Mass., is now completed, and will open the latter part of August. The new house is modern in every respect, has a seating capacity of 1,200 and ample stage facilities. Its total cost was \$70,000.

Milford, which is a live manufacturing city, has been without a playhouse since Music Hall was destroyed by fire about a year and a half ago, and was always considered an excellent show town. The new theater will draw from a population of 50,000, through the present increased street car service.

The manager is C. W. Currier, who is ready to book first-class attractions.

## HANEY LEAVES VARIETY

Vaudeville is to lose Felix Haney, who has been engaged as principal comedian at the New York Hippodrome for the coming season. This is Mr. Haney's fourth engagement at the Hippodrome. The comedian will be remembered as the original Hi Holler in "Way Down East."

## MEEK IN "I GOTCHA, STEVE"

Donald Meek, of the Boston Castle Square Stock company, appeared at Keith's in Boston last week with three associate players in his own rural comedy, *I Gotcha, Steve*. Mr. Meek had the role of a town constable who captures a dangerous burglar.

## THIS WEEK IN NEW YORK VAUDEVILLE

**FIFTH AVENUE.**—Joseph Herbert, Jr., and Lillian Goldsmith, Julietta Dika, Billy Arlington and company, Phil Riley and Daisy Leighton, Armstrong and Manley, Daniels and Conrad, Claude Rauff, Darrell and Conway, and Ed. Gingras.

**HAMMERSTEIN'S.**—Ina Claire, Ching Ling Foo and company, Three Beautiful Types, Ada Overton Walker, Toots Paka, Dainty Marie, Trovato, Les Gougeons, Jean Bedini and Roy Arthur, Wentworth, Vesta and Teddy, Joe and Lew Cooper, Hilda Glyders, Don and Nephews.

**UNION SQUARE.**—Marie McFarland and

Robert T. Haines in *The Man in the Dark*, Frank Ward and John Curran, Hoey and Lee, A Monkey Hippodrome, The Act Beautiful, Harry Godfrey and Veta Henderson, Cavanaugh Duo, Moss and Frey.

**HENDERSON'S.**—Edward Abeles, Colonial Septette, Violinsky, Hanlon and Clifton, Herman Timbers, Ward and Weber, Three Foolish Fellows, Canfield and Ashley.

**NEW BRUNSWICK.**—George Evans's Minstrels, James Callahan, Jordan Girls, Dolan and Lenhart, Mae Melville.

**BRIGHTON BEACH MUSIC HALL.**—Vaudeville Comedy Club festival.

## AT THE JARDIN DE DANSE

There is a distinctly foreign atmosphere at the Jardin de Danse, atop the New York Theater, where the turkey trot, the tango and the other freakish dance fads of the hour may be viewed nightly. In addition to the privilege of personal participation, the Jardin de Danse clientele are regaled with such professionals as Miss Sawyer and Mr. McCutcheon, the Marvelous Millers and others, as well as a cabaret programme which numbers Diane, Helen Atkins, Kitty Flynn, and the Harmony Trio.

## WESTWARD BOUND

Ted Lorraine and Hattie Burks, singers and dancers, will inaugurate their initial Western vaudeville tour on Aug. 10 at the Orpheum Theater in St. Paul. They have been booked over the entire Orpheum circuit and will probably be gone about thirty weeks. Lorraine and Burks have just finished playing all of the New York vaudeville theaters, where their singing and dancing proved successful.

## JAMES DEVLIN ACQUITTED

James S. Devlin, the vaudeville actor who was tried in Hackensack, N. J., on the charge of shooting and killing Patrolman Patrick Considine in the Devlin home at Cliffside, was acquitted last week.

The verdict was reached after three hours' deliberation. Devlin is well known in the variety world, having appeared with his wife, Mae Ellwood.

## BESSIE WYNN SCORES

Bessie Wynn scored decidedly at the New Brighton Theater last week in her delightful variety offering. Her act is unquestionably one of the best singing acts in vaudeville.

## SCORING IN ENGLAND

Isabelle D'Armond and Frank Carter are going strongly on their new English tour. The clever couple recently scored heavily at the New Hippodrome in Birmingham. E. H. Hawley was on the same bill in his playlet, *The Bandit*.

Harry Tate, known in this country through his act, *Motoring*, is an enthusiastic automobilist "on and off." He is now touring England and Scotland in his car, *T.S.*

## ON HODKINS'S CIRCUIT

Some of the acts playing the Hodkins's Circuit this summer are named below: Romany Opera company, Five Musical Lunds, Great Roberts and company, Popular Four, Five Melody Boys, Zamora Family, That Trio, Robbins, Lee and Heine, Tom Rogers, Merritt Sisters, Jimmie Dodd, Minor and Vincent, Joe Holland, Musical Lockwoods, Maude Polley, Genia Hale, Attaway and Green, Paul Cavalli, Paragon Trio, Monsieur Valla, Pearl Fisher, Billy Fletcher, Tracy and Carter, Harris and West, Willis and Willis, Monty Trio, and La Favorita Duo.

## MANY LAUGHS AT LUNA

Luna Park has more than five hundred laughs with all its new amusement devices. There is "the Bunny Hug," the toboggan with its thrilling mountain ride and dips, the mechanical turkey trot, the pitching gyroscope, the old-fashioned sleigh-ride brought up to date, "Crazy Town," the Red Mill, the coal mine, and the Virginia reel, as well as a multitude of other amusements.

## VARIETY FOR FOY

Eddie Foy has been booked for thirty weeks by the United Booking Offices.

## ANNA HELD'S DIAMOND HOSE

Anna Held created a sensation on Monday night at the London Opera House when she appeared for the first time in the revue, *Come Over Here*. Miss Held wore her new corsetless gowns and diamond encrusted stockings. The hose is made of exceedingly fine network with a small diamond at each intersection. The general effect is that the stockings are composed entirely of brilliants.

## ABARBANELL IN TWO-A-DAY

Lina Abarbanell, last seen in New York in the revival of *The Geisha*, begins a vaudeville tour of the principal Orpheum and B. F. Keith theaters at the Majestic in Chicago on Aug. 28.

Grace Griswold has three new vaudeville sketches which will be presented this year. The first of these will be *The Stolen Courtship*, which Maude Leslie is to do next week for the first time on any stage.

## ROBERT T. HAINES

## TIGHTS BANNED AT CABARETS

Mayor Harrison, of Chicago, has ordered eliminated from every cabaret and amusement park theater in Chicago all tight, suggestive songs and "animal" dances.

## VAUDEVILLE NOTES

The Frank Mills Players open shortly on the Pantages time.

Mary Cecil and Harry Tigue will appear together in vaudeville.

La Petite Mignon was too ill to appear at the Union Square last week.

Gene Greene has been booked in Australia by Hugh McIntosh. He sails on Aug. 18.

Grace Cameron opens in November on Jones, Linick and Schaefer time.

Johnny Ford begins a tour of the Frank Q. Doyle circuit on Aug. 4.

Lasky's Hoboes have sailed for Australia. The act will tour the Rickard circuit.

Mrs. Gene Hughes will resume her vaudeville tour on Aug. 18, after a brief vacation.

The Marvelous Millers open at the Palace in London on Aug. 11.

Ethel Green scored solidly at the Palace in London recently.

Stella Mayhew is to tour the Orpheum circuit.

Willard Mack, author of *Kick In*, has written a new playlet, *Who Is She?* for Joseph E. Bernard.

Larry Mack has been engaged by Maude Leslie for *A Stolen Courtship*, which is to be presented next week.

Sophie Tucker is leaving vaudeville to appear in Joe Howard's Broadway Honey-moon.

May Tully expects to return to vaudeville next season. Miss Tully has been ill for some time.

Homer Lind has incorporated his vaudeville sketch, *The Old Musician*, in his three-act play, *A Man of Yesterday*, which he is to do in the Fall.

Nellie Bergen and Arnie Fontaine, formerly of Fontaine and Fisher, have formed a vaudeville partnership and are appearing in a skit, *The Everglades of Florida*.

The Antoinette La Brun Opera company is offering a vaudeville operatic act. Besides Miss La Brun, Joseph Sheehan and Comfort Hall are heard.

The Devil's Mate was presented at the Palace Theater, Chicago, this week, with Wallis Clarke in the principal role. It is to be seen in New York in the early Spring.

John P. Wade will retain his successful Southern sketch, *Marce Shelby's Chicken Dinner*, for another season. It is one of the most delightful of all Southern playlets.

Louis A. Simon and Kathryn Osterman will conclude a fifty weeks' tour in *The Persian Garden* on July 26 in Los Angeles. They will resume their tour on Aug. 10 in Minneapolis.

The Six American Dancers will have an entirely new terpsichorean act this season. The offering is said to be a complete novelty.

The new Lyric Theater at Hackensack, N. J., under the management of Hugh Otis, opened recently with vaudeville and motion pictures. The opening bill included Carmen Eccell and La Vigne and Jaffee.

Members of the vaudeville profession are invited to have their mail sent in care of *The Mirror* and to avail themselves of the facilities which *The Mirror* has extended to players of the dramatic profession for 35 years.

*The Mirror* will be glad to extend every possible favor to vaudeville entertainers. They are requested to keep *The Mirror* advised of their movements.



ELPHYNE SNOWDEN AND EARL BENHAM.



# VAUDEVILLE DATES

WHERE NO DATE IS GIVEN, IT WILL BE UNDERSTOOD THAT THE CURRENT WEEK IS MEANT

Dates Ahead, Mailed to Reach THE MIRROR by Friday, Will Appear in the Next Week's Issue

ABLES, EDWARD, AND CO.: Henderson's, Coney Island, N. Y. AND CO.: Orpheum, Spokane, Wash. 28-Aug. 3.  
ACT BEAUTIFUL: Union Square, N. Y. G. ADAMS, BELL: Shea's, Buffalo, N. Y. ALFORDS, TWO: Music Hall, Brighton Beach, N. Y. 31-32.  
ALVIN AND KENNEDY: Empress, San Diego, Cal. 31-32.  
ALVINOS, MUSICAL: Proctor's 125th St., N. Y. C. 14-15.  
ANTHONY AND BOSE: Shea's, Buffalo, N. Y. Union Sq., N. Y. C. 31-32.  
ANTHONY HARRY: Empress, Victoria, B. C. ANCHER AND BELFORD: Empress, San Diego, Cal. 31-32.  
ARLINGTON BILLY AND CO.: Fifth Ave., N. Y. C. Keith's, Boston, Mass. 31-32.  
ARMSTRONG AND FORD: New Brighton, Brighton Beach, N. Y. 31-32.  
ARMSTRONG AND MANLEY: Fifth Ave., N. Y. C. 31-32.  
ARTURS, THREE: Ramona, Grand Rapids, Mich. 31-32.  
AUGER, GEORGE, AND CO.: Forsythe, Atlanta, Ga. 31-32.  
BAKER, BELLE: Music Hall, Brighton Beach, N. Y. 31-32.  
BALL, RAY ELINORE: Hammerstein's, N. Y. C. 31-32.  
BALLET CLASSIQUE: Keith's, Boston, Mass. 31-32.  
BANDY TWIST DUO: Delmar, St. Louis, Mo. BARNES AND CHAWFORD: Keith's, Phila., Pa. 31-32.  
BARNES AND ROBINSON: Empress, Salt Lake City, Utah. 31-32.  
BARNETT AND EARLE: Empress, San Diego, Cal. 31-32.  
BARTON, THREE: Fifth Ave., N. Y. C. BELDON MILO AND CO.: Forest Park, St. Louis, Mo. 31-32.  
BELL AND GABON: Forsythe, Atlanta, Ga. 31-32.  
BELLAG AND BAKER: Proctor's, 58th St., N. Y. C. 14-15.  
BERLIN MADCAPS, EIGHT: Forest Park, St. Louis, Mo. 31-32.  
BERNARD AND WESTON: Fifth Ave., N. Y. C. 31-32.  
BERNHARDT, SARAH: Coliseum, London, Eng. Aug. 4-30.  
BEYER, BEN, AND BROTHER: Morrison's, Rockaway Beach, N. Y. 31-32.  
BIRCH, C. DORIS: Morrison's, Rockaway Beach, N. Y. 31-32.  
BOGANNI'S LUNATIC BAKERS: Empress, Pueblo, Colo., 14-15. Empress, Colorado Springs, 17-19.  
BORDEN AND HADYN: Hammerstein's, N. Y. C. 31-32.  
BOWMAN BROTHERS: Empress, San Jose, Cal. BRADLEY, TED AND UNO: Harris, Pittsburgh, Pa. 31-32.  
BRITT, JIMMIE: Empress, Salt Lake City, U. BROOKS AND WEDDEN: Proctor's 125th St., N. Y. C. 14-15.  
BROWN GIRLS, SIX: Hippodrome, Pittsburgh, Pa. 31-32.  
CADET DE GASCOGNE: Hammerstein's, N. Y. C. 31-32.  
CALAHAN, JAMES, AND CO.: New Brighton, Brighton Beach, N. Y. C. 31-32.  
CAMERON, GRACE: Orpheum, Vancouver, B. C. GANFIELD AND ASHLEY: Henderson's, Coney Island, N. Y. C. 31-32.  
CARLTON, J. J.: Forest Park, St. Louis, Mo. CAVANAH DIO: Union Square, N. Y. C. 31-32.  
CHALONER, KATHERINE, CO.: Temple, Detroit, Mich. 31-32.  
CHING LING FOO: Hammerstein's, N. Y. C. 31-32.  
CHORD AND THE ELECTRICIAN: THE: Proctor's 125th St., N. Y. C. 14-15.  
CINGHAR, FIVE: N. Y. C. 31-32.  
CLARK AND VREDDI: Jacksonville, Fla. 31-32.  
CLARK, INA: Hammerstein's, N. Y. C. 31-32.  
COLLEGIANS, THREE: Keith's, Phila., Pa. Temple, Detroit, Mich. 31-32.  
COLONIAL REPETITE: Henderson's, Coney Island, N. Y. C. 31-32.  
COMBS BROTHERS: Delmar, St. Louis, Mo. CONROY AND LE MAIRE: Shea's, Buffalo, N. Y. C. 31-32.  
CONROY AND MODELS: Forsythe, Atlanta, Ga. 31-32.  
COOMER, FRANK: Orpheum, Oakland, Cal., 7-19.  
COURT BY GIRLS: Morrison's, Rockaway Beach, N. Y. 31-32.  
DALE AND HOYLE: Hammerstein's, N. Y. C. 31-32.  
DALY AND PERRE: Proctor's 23d St., N. Y. C. 31-32.  
DALY VINIE: Hammerstein's, N. Y. C. 31-32.  
DARRELL AND CONRAD: Fifth Ave., N. Y. C. DARRRELL AND CONWAY: Fifth Ave., N. Y. C. 31-32.  
DAVIS, ALLEN AND DAVIS: Pantagosa's, San Diego, Cal. 31-32.  
DAVIS, FAMILY: Sohmer Park, Montreal, Can. 31-32.  
DEAGON, ARTHUR: Hammerstein's, N. Y. C. DEIRO: Forsythe, Atlanta, Ga. 31-32.  
DELOMO, LUGIO: Fifth Ave., N. Y. C. DEVIL'S WATE, THE: Palace, Chicago, Ill. DICK, JULIETTE: Fifth Ave., N. Y. C. 31-32.  
DON, NEW BRIGHTON, Brighton Beach, N. Y., 31-32.  
DUFFY AND LORENZO: Union Square, N. Y. C. 31-32.  
DUPRE, JEANETTE: Colonial and Wilson Avenue, Chicago, Ill. 31-32.  
ELLERSON, THREE: Shea's, Buffalo, N. Y. EL REY SISTERS: Proctor's 23d St., N. Y. C. EMPIRE COMEDY FOUR: Mason, Ga. EMPIRE QUARTET: Harris, Pittsburgh, Pa. ENGLISH AND JOHNSON: Temple, Detroit, Mich. 31-32.  
ESCARDOS, THREE: Sohmer Park, Montreal, P. Q. 31-32.  
EUGENE, CARL, TROUPE: New Brighton, Brighton Beach, N. Y. 31-32.  
EVANS, GEORGE, MINSTRELS: New Brighton, Brighton Beach, N. Y. 31-32.  
FELIX AND CAINE: Morrison's, Rockaway Beach, N. Y. 31-32.  
FERRE KEARNS AND BIGLOW: Proctor's 125th St., N. Y. C. 14-15.  
FIXING THE FURNACE: Temple, Detroit, Mich. 31-32.  
FLETCHER, CHARLES LEONARD: Keith's, Boston, Mass. 31-32.  
FLOBO, PRINCE: Hammerstein's, N. Y. C., 31-32.  
FOOLISH FELLOWS, THREE: Henderson's, Coney Island, N. Y. C. 31-32.  
FOSTER AND LOVETT: Union Sq., N. Y. C. 31-32.  
FOX AND DOLLY: Morrison's, Rockaway Beach, N. Y. C. 31-32.  
FRED AND ALFRED: Henderson's, Coney Island, N. Y. C. 31-32.  
FUN IN A BOARDING HOUSE: Empress, Los Angeles, Cal. 31-32.  
GARDNER, JACK: Fifth Ave., N. Y. C. GARRON, MARION: Fifth Ave., N. Y. C. 31-32.  
GEORGETTE: Keith's, Phila., Pa. 31-32.  
GEORGIA BLOSSOMS, ELEVEN: Proctor's 125th St., N. Y. C. 14-15.  
GLANER, LULA: New Brighton, Brighton Beach, N. Y. C. 31-32.  
GLOCKERS, THE: Temple, Detroit, Mich. 31-32.  
GODFREY AND HENDERSON: Union Square, N. Y. C. 31-32.  
GOFF, BELAINE: Keith's, Phila., Pa. 31-32.  
GOLDEN AND DE WINTERS: Music Hall, Brighton Beach, N. Y. C. 31-32.  
GOLDEN AND WEST: Empress, Tacoma, Wash. GOLDEN, CLAUDE: Keith's, Boston, Mass. Shea's, Buffalo, N. Y. C. 31-32.  
GOURGUES, LEO: Hammerstein's, N. Y. C. GRAYSON, BERNARD: Temple, Detroit, Mich. 31-32.  
GREEN, CARL: Sohmer Park, Montreal, P. Q. HAINES, ROBERT T. AND CO.: Union Sq., N. Y. C. 31-32.  
HALE AND FRANCIS: Temple, Detroit, Mich. 31-32.  
HANDS AND MELISS: Temple, Detroit, Mich. 31-32.  
HANLON AND CLIFTON: Henderson's, Coney Island, N. Y. C. 31-32.  
HARDMAN, JOE: Harris, Pittsburgh, Pa. HAYWARD, HARRY AND CO.: Chatterbox, Twin Falls, Idaho. 31-32.  
HENLEY AND DUNWOLD: Proctor's 58th St., N. Y. C. 14-15.  
HENDERSON, THREE: Keith's, Phila., Pa. Keith's, Boston, Mass. 31-32.  
HERBERT AND GOLDSMITH: Fifth Ave., N. Y. C. 31-32.  
HEUMAN TRIO: Hippodrome, Atlantic City, N. J. Keith's, Phila., Pa. 31-32.  
HICKS, THREE: Temple, Detroit, Mich. HILLIER AND HILL: Proctor's 125th St., N. Y. C. 14-15.  
HINES AND FENTON: Empress, Victoria, B. C. 31-32.  
HOBBS AND LEE: Union Sq., N. Y. C. HORT, MAY: Proctor's 125th St., N. Y. C. 14-15.  
HOLMAN BROTHERS: Hippodrome, Pittsburgh, Pa. 31-32.  
HOLMAN, HARRY: Pantagosa's, Los Angeles, Cal. 31-32.  
HORN, ELMER AND CO.: Proctor's 58th St., N. Y. C. 14-15.  
HOWARD AND JAMES: Union Sq., N. Y. C. HOWARD, FRANK: Proctor's 125th St., N. Y. C. 14-15.  
HOWARD SISTERS: Proctor's 125th St., N. Y. C. 14-15.  
HUNTING AND FRANCIS: Music Hall, Brighton Beach, N. Y. C. 31-32.  
INGLES AND REDDING: Forsythe, Atlanta, Ga. 31-32.  
INNA AND LORELLA: Hippodrome, Pittsburgh, Pa. Temple, Detroit, Mich. 31-32.  
IMMO: New Brighton, Brighton Beach, N. Y. C. 31-32.  
IRVINGMAN BROTHERS: Keith's, Boston, Mass. KEANE, ROBERT E.: Keith's, Phila., Pa. KEENE, MAB: Empress, Victoria, B. C. KENNEDY AND MOONEY: Keith's, Boston, Mass. 31-32.  
KEEN, S. MILLER, CO.: Keith's, Phila., Pa. KENTON, DOROTHY: Keith's, Phila., 31-32.  
KINNO: Fifth Ave., N. Y. C. 31-32.  
KITNER AND M'CLAY: Proctor's 125th St., N. Y. C. 14-15.  
KNIGHT AND VINCENT: Proctor's 23d St., N. Y. C. 31-32.  
KRAMER AND MORTON: Shea's, Buffalo, N. Y. C. Keith's, Phila., 31-32.  
LA FRANCH AND MENABE: Proctor's 58th St., N. Y. C. 14-15.  
LAMB'S MANIKINS: Fifth Ave., N. Y. C. 31-32.  
LANGDONS, THE: Orph., Park, Memphis, Tenn. 31-32.  
LATHAM, ADA: Harris, Pittsburgh, Pa. LEANDER, HARRY: Orph., Vancouver, B. C. LE CLAIR, JOHN: Sohmer Park, Montreal, Can. 31-32.  
LEIGH AND LA GRACE: Empress, Pueblo, Colo. 31-32.  
LESTER, GREAT: Forsythe, Atlanta, Ga., 31-32.  
LIVINGSTON AND FIELDS: Harris, Pittsburgh, Pa. 31-32.  
LOBAINE AND BURNS: Morrison's, Rockaway Beach, N. Y. 31-32.  
LORD AND PAYNE: Shea's, Buffalo, N. Y. C. 31-32.  
LOUGHLIN'S DOGS: Hammerstein's, N. Y. C. 31-32.  
LOUISE, MILE: Proctor's 23d St., N. Y. C. LYONS TROUPE: Orph., Vancouver, B. C. LYONS AND YOKKO: Music Hall, Brighton Beach, N. Y. C. 31-32.  
MACKAY, J. WALLACE: Proctor's 23d St., N. Y. C. 31-32.  
MALVERN TROUPE: Empress, Winnipeg, Can. MANG AND ENYDER: Keith's, Boston, Mass. 31-32.  
MARIE, DAINY: Hammerstein's, N. Y. C. MARTINETTI AND SILVERSTEIN: Keith's, Phila., Pa. 31-32.  
MC CONNELL, H. T.: Harris, Pittsburgh, Pa. MC CULLOUGH, CARL: Temple, Detroit, Mich. MC DERMOTT, BILLY: Hammerstein's, N. Y. C. 31-32.  
MC DEVITT, KELLY AND LUCIE: Henderson's, Coney Island, N. Y. C. 31-32.  
MC FARLAND, MARIE, AND MADAM T: Union Sq., N. Y. C. 31-32.  
MC GEE AND CLEGG: Sohmer Park, Montreal, P. Q. 31-32.  
MERHAN'S DOGS: Sohmer Park, Montreal, P. Q. 31-32.  
MERRITT, HAL: Orph., Vancouver, B. C. METROPOLITAN MINSTRELS: Forsythe, Atlanta, Ga. 31-32.  
MILKRED, LESLIE: Proctor's 58th St., N. Y. C. 31-32.  
MILLARD BROTHERS: Hippodrome, Cleveland, O. 31-32.  
MONTFORTS, THE: Fifth Ave., N. Y. C. 31-32.  
MONKEY CARPET: Union Sq., N. Y. C. MOORE AND ELLIOTT: Keith's, Boston, Mass. 31-32.  
MORRIS, ELIDA, CO.: Keith's, Boston, Mass. 31-32.  
MOSHER, HAYES AND MOSHER: Hammerstein's, N. Y. C. 31-32.  
MOSS AND FREY: Union Sq., N. Y. C. 31-32.

MORRIS, NINA, AND CO.: New Brighton, Brighton Beach, N. Y. 31-32.  
MURRAY, FIVE: Hippodrome, Pittsburgh, Pa. 31-32.  
MULLANE, FRANK: Fifth Ave., N. Y. C. 31-32.  
NEWBOLD AND GRIBBEN: Keith's, Boston. 31-32.  
NICK'S SKATING GIRLS: Shea's, Buffalo, N. Y. Hippodrome, Pittsburgh, Pa. 31-32.  
O'MARRAS, GLIDING: Hammerstein's, N. Y. C. 31-32.  
ORLETTA AND TAYLOR: New Brighton, Brighton Beach, N. Y. C. 31-32.  
PATRICIA, HIGHER: Temple, Detroit, Mich. Shea's, Buffalo, N. Y. C. 31-32.  
PAULINETTI AND PIQUO: Sohmer Park, Montreal, Can. 31-32.  
PERRE, THE: Hippodrome, Pittsburgh, Pa. 31-32.  
PICCHAI TROUPE: New Brighton, Brighton Beach, N. Y. C. 31-32.  
PIANO HUGG: Orph., Vancouver, B. C. PIANOFORTE KIDDIES: Keith's, Phila., 31-32.  
PICKOFFS, FIVE: Temple, Detroit, Mich. 31-32.  
PIRSANO, GENERAL: Sohmer Park, Montreal, Can. 31-32.  
RAPAYETTE'S DOGS: Temple, Detroit, Mich. RAUPT, CLAUDE: Fifth Ave., N. Y. C. RICHMOND, DOROTHY, AND CO.: Keith's, Phila., Pa. 31-32.  
ROBERTS, HAYES AND ROBERTS: Orpheum, Vancouver, B. C. 31-32.  
ROGERS AND DORMAN: Fifth Ave., N. Y. C. 31-32.  
ROGER-BLOCK AND CO.: Proctor's 125th St., N. Y. C. 14-15.  
ROLAND BROTHERS: Henderson's, Coney Island, N. Y. C. 31-32.  
ROONEY, JULIA: Empress, San Diego, Cal. ROSOVOS MIDGETS: Fifth Ave., N. Y. C. 31-32.  
RUTLEDGE, PICKERING AND CO.: Proctor's 23d St., N. Y. C. 31-32.  
RYAN BROTHERS: Keith's, Boston, Mass. SABINE, VERA, AND CO.: Fifth Ave., N. Y. C. 31-32.  
SANFORD, JERRY: Empress, Pueblo, Colo. 14-15. Empress, Colorado Springs, 17-19.  
SEEBACKS, THE: Keith's, Phila., 31-32.  
SEMON, CHARLES F.: New Brighton, Brighton Beach, N. Y. C. 31-32.  
SHELLEY BROTHERS: Jacksonville, Fla. 31-32.  
SHINER AND RICHARDS: Forsythe, Atlanta, Ga. 31-32.  
SMITH, DOCK AND BRANDON: Forsythe, Atlanta, Ga. 31-32.  
SOCIETY GIRLS, FOUR: Empress, St. Paul, Minn. 31-32.  
SONG REVUE: Music Hall, Brighton Beach, N. Y. C. 31-32.  
ST. DENIS, RUTH: Ravinia, Chicago, Ill. 14-31.  
STOGER, JULIUS, AND CO.: Henderson's, Coney Island, N. Y. C. 31-32.  
STONE, BETH: Empress, Victoria, B. C. SWOB AND MAOK: Keith's, Boston, Mass. TAUBERT SISTERS AND BROTHER PAUL: Shea's, Buffalo, N. Y. C. 31-32.  
TOWNS' CATS: Hammerstein's, N. Y. C. 31-32.  
THOSE FOUR GIRLS OF MUSIC: Union Sq., N. Y. C. 31-32.  
THOSE FRENCH GIRLS: Morrison's, Rockaway Beach, N. Y. 31-32.  
THURBERG AND THURBER: Sohmer Park, Montreal, Can. 31-32.  
TIMMER, HERMAN: Henderson's, Coney Island, N. Y. C. 31-32.  
TROVATO: Hammerstein's, N. Y. C. 31-32.  
TUCKER, SOPHIE: Temple, Detroit, Mich. VAN CLEVE AND DENTON: Empress, Denver, Colo. 31-32.  
VINTON, ED.: Pantagosa's, Oakland, Cal. VIOLINSKY: Henderson's, Coney Island, N. Y. VISIONS 'D'ART: Henderson's, Coney Island, N. Y. C. 31-32.  
WALDMANN, EDUARD: Pantagosa's, Denver, Colo. 31-32.  
WALKER, A. O. CO.: Hammerstein's, N. Y. C. WARD AND CUNHAM: Morrison's, Rockaway Beach, N. Y. 31-32.  
WARD AND WEBER: Henderson's, Coney Island, N. Y. C. 31-32.  
WARREN AND CONLEY: Morrison's, Rockaway Beach, N. Y. 31-32.  
WARREN AND BLANCHARD: Temple, Detroit, Mich. 31-32.  
WATKINS BROTHERS: Proctor's 58th St., N. Y. C. 31-32.  
WATERBURY BROTHERS AND TENNEY: Empress, Pueblo, Colo. 14-15. Empress, Colorado Springs, 17-19.  
WELCH, JOE: Morrison's, Rockaway Beach, N. Y. 31-32.  
WERNER AND YOUNG: Proctor's 23d St., N. Y. C. 31-32.  
WHEELERS, THE: Empress, Salt Lake City, U. WILSON, DORIS, AND CO.: Keith's, Phila., Pa. 31-32.  
WOOD, BRITT: Forsythe, Atlanta, Ga. WORK AND PLAY: Forsythe, Atlanta, Ga. 31-32.

## DAZIE IN "PANTALON"

Famous Dancer to Appear in Barrie's Harlequinade Fantasy in Vaudeville

Mlle. Dazie is to appear in vaudeville during the coming season in Sir James Mattheu Barrie's delightful fantasy of mirth and pathos, Pantaloon. Last Winter Ethel Barrymore appeared in another Barrie play-let, The Twelve Pound Look.

Martin Beck completed arrangements with Charles Frohman, who owns the American rights to Pantaloon. Mr. Frohman produced it here for the first time on Dec. 25, 1905, as a curtain-raiser to Alice-Sit-by-the-Fire. Ethel Barrymore was seen in the other drama but did not appear in the curtain-raiser, which was played by John and Lionel Barrymore, John F. Kennedy, Leona Powers, and Beatrice Agnew.

Mlle. Dazie has long had an ambition to become an actress on the legitimate stage, in spite of her remarkable popularity as a dancer. Early this Summer she joined the Manhattan Opera House Stock company to obtain some preliminary dramatic training.

## APPEAL TO CONSULATE

American Show Girls in London Finally Win Point in Dispute Over Return Passage

Eleven American chorus girls who have been appearing at the London Hippodrome in Hello, Ragtime! appealed last week to the American consulate, claiming that Alfred Decourville, the Hippodrome manager, had refused to pay their passage home. Later Manager Decourville called the American show girls together, told them that he was satisfied with their contracts and that they would be given new contracts for the entire run of Hello, Ragtime! Manager Decourville claims that there was a misunderstanding.

The girls say that their contracts called for six weeks, with an option for another six weeks, at \$20 a week. The contracts were secured by Jack Mason in New York. In their appeal to the American consulate the girls said that they had been told they were to be let go at the end of the first six weeks and that they should be able to save enough money themselves for their return passage.

Among the girls are Ray Morris, Anna Ford, Esther May, Marie Leonard, Violet Lawson, Pearl Evans, Connie Magnet, Jeanne Dare, Sue Young, Edith Taylor, Dorothy Godfrey and other chorus girls well known in musical shows on Broadway.

## WILD WEST DOING POORLY

The Buffalo Bill Wild West and the Pawnee Bill Far East, recently played an engagement in Chicago, appearing at different points. Business was very poor, and it is said that in the event of the attendance not growing larger the show is likely to close either in Omaha, Neb., or possibly in Denver, Col., points on the route now laid out. The vaudeville attractions with the show hold season contracts, but there is little danger but what they can be booked to advantage. The negotiations leading to booking let this bit of news out.

## AT PALISADES PARK

At the Palisades Amusement Park Rustic Theater this week the vaudeville bill numbers the Dabcoo Troupe, cyclists and motorists; Cullen Brothers, dancing comedians; Herbert Truax and Josie Campbell, in a singing specialty; Molly Wood Stanford, in songs; Schneck, D'Arrille, and Dutton; Kinkaid, "The Scotch Hercules," and the Oxford Trio, the college boys. The free circus and vaudeville on the open air stage numbers Navarro and Bixey, Deering Brothers, high wire artists; Davis Trio, comedy bar performers; Dovo, in his "Leap for Life," and Murphy, with his trick mule.

## LITTELL McCLUNG

Grand Opera House Building  
CHICAGO

## Sketches and Monologues

For Vaudeville or the Entertainment Platform.  
The Live Sort Written in the Live Way.

## PLAYS

Written  
Revised  
Placed  
FRANK HENRY RICE, Literary Agent  
MARY ASQUITH, Dramatic Associate  
50 Church Street, New York  
On Hand, several good sketches for immediate use.

## IN VAUDEVILLE

LOUISE RIPLEY

HELEN C. BICK

Candidate for Mayor

The Boss

"When Women Rule"

FRANK KEENAN

LAURELTON, L. I.

PHONE, 1206 Springfield



# MOTION PICTURES

## COMMENT AND SUGGESTION



Nell, N. Y.

ROBERT DROUET,  
Leading Man with Lubin Company.

### ONE CONVENTION; THEN TWO

ONE convention opened at Grand Central Palace a week ago Tuesday. Two conventions ended their sessions last Saturday.

Men shook hands and all the while carried knives up their sleeves. With these knives two-thirds of the branches that spread from the National League tree were lopped off.

Then they were bound together again and christened the International Motion Picture Association. Two organizations of exhibitors exist in place of one and strength has been dissipated in dissension.

The net result of the third annual convention of the Motion Picture Exhibitors' League of America was to retard the growth of organized power among exhibitors. If both factions continue to go their separate ways, as they probably will, the harm done is not likely to be remedied for many years. Antagonistic organizations struggling for control may well mean the loss of influence to both. One or the other should be discarded, which one it remains for exhibitors to determine before they expend more money for the support of political squabbles.

On paper the League remains the stronger; in reality the newly formed Association has approximately two-thirds of the organized exhibitors under its banner, and, according to report, a like proportion of the financial support. The profits of the Exposition, owing to the allegiance of the New York State branch, revert to the Association.

The final test of a national body, such as those in question, is the ability to hold its component parts. In this the League has obviously failed. Apparently President Neff had determined upon his re-election at any cost, even that of permanently crippling the body that chose him. Dissatisfaction was evident from the opening day of the convention, and in the end personal ambitions were deemed of greater importance than unity.

Sessions were marked by desultory talk which led nowhere; reports were submitted with reluctance, and some of the most important were found to be inaccurate. A delegate from California summed up

the situation when he said that he had crossed the continent hoping to learn something of value in his business, and he had learned nothing.

In view of the split which leaves the League without representation in many important States, President Neff's last-hour agitation for a State censorship is futile. This was the most important subject introduced at the convention; yet action of any kind appears more distant than it did before the exhibitors met. Most of the arguments offered in favor of a State censorship were childish, and probably if permitted to do so the League members would act as they talk.

Censorship appears to be one of the dividing lines between the League and the Association. The announced policy of the Association is to oppose all censorship; likewise it has turned thumbs down on dictatorship, a vague word that sounds well and may mean nothing. Let us hope that the Association puts brains and persistency into its battle against the nonsensical regulations that govern the American output of pictures, and that it brings to the fore a man who is big enough to intelligently safeguard the interests of exhibitors the country over.

The best that can be said of the third annual convention is that it turned the spotlight on inefficiency.

### EXPOSITION FULFILLS BEST HOPES

In contrast to the convention, the First Annual Exposition of the Motion Picture Art at Grand Central Palace was a distinct success. It is not going too far to say that every manufacturer represented on the floor was repaid for his space many

HELEN GARDNER,  
As She Appears in "The Wife of Cain."Copyright, 1913, Selig Polyscope Co.  
HARRY LONSDALE,  
Capable Player with Selig.

times over in actual and prospective business. A manufacturer of projecting machines said that if he had been obliged to give \$3,000 a day he would have considered the money well spent. Exhibitors visited the Exposition prepared to buy the best on the market, and they found it.

While the exhibits were chiefly of a technical nature, the interest of the general public was shown by increasing attendance each day of the week. Much of the credit for this should be given to the producing companies that so generously supplied the Exposition with popular attractions.

The public wanted to see favorite screen players in the flesh, and it did. Actors and actresses co-operated with practically all of the important makers of photoplays in giving exhibitors and the public a good time. The hospitality of the past week is unparalleled in motion picture activities. The round of entertainments encircled the six days, and as a result of friendly meetings the exhibitors left New York feeling that the men who make the films are their friends.

New York was shown to be the ideal city for an affair of this character, and it is pleasant to look forward to the second exposition promised for next July.

THE FILM MAN.

### DUMAS DRAMAS IN FILMS

Three dramas of Alexandre Dumas, père, will soon be produced on the cinematograph film, according to the announcement of arrangements just completed. A moving picture firm bought for \$2,000 the rights to produce *La Dame de Monsoreau*, *La Tour de Nesle*, and *Les Trois Mousquetaires*.

### SCOTT FILMS STILL AT LYRIC

After a six weeks' run at the Lyric Theater, the Captain Scott motion pictures continue to draw large audiences. The pictures were taken by Herbert G. Ponting during Captain Scott's expedition to the South Pole. They are shown twice daily, every afternoon and evening.



# CONVENTION AND EXPOSITION

Serious Split in Exhibitors' League—Great Crowds at the Palace—Visitors Royally Entertained

Manufacturers who had engaged floor space to show their wares, motion picture exhibitors who had come to New York from almost every State in the Union, and the ever-increasing public that looks for its chief entertainment in photoplays, found a remarkable display at the First Annual Exposition of the Motion Picture Art that occupied the Grand Central Palace last week.

From the first the attendance exceeded the expectations of the committees that had the affair in charge. The numerous entertainments arranged for the benefit of exhibitors were carried through as planned, and friendships were formed between the men who make films and those who show them. So emphatic was the success of the exposition that another has been announced for next year at the same place.

The third annual convention of the Motion Picture Exhibitors' League, held in conjunction with the exposition, ended in a split that must seriously cripple the League for a long time if it does not permanently destroy its usefulness. M. A. Neff was re-elected president after a bitter fight that brought about the withdrawal from the League of eight States and Canada and the formation of a new organization to be known as the International Motion Picture Association. No business of consequence was transacted at the League sessions, that took place every day from Tuesday to Saturday.

## GETTING THINGS STARTED

The greater part of Monday was spent in getting acquainted. In the afternoon there was plenty of room on the floor of Grand Central Palace, but by evening the crowds began to arrive in earnest, and those in charge of the booths were kept busy answering questions and distributing advertising matter. It was a day of handshaking by men who had not met since last year's convention in Chicago. Nobody expects to do very much business on the opening day of an exposition, but before the doors were closed some of the manufacturers had surprised themselves. For instance, report said the Edison Company had disposed of eight projecting machines, and no less gratifying was the interest shown in the Power's product and that of other companies.

Entertainment of the exhibitors was in the hands of the Universal Company, which provided eight automobile buses and a number of touring cars for a trip to the Eclair studio at Fort Lee, N. J. The party of delegates, their wives and friends, that left Grand Central Palace at 2 o'clock numbered close to 400. Joe Brandt had charge of the outing, and first at the Eclair studio, then at Palisades Amusement Park, visitors were liberally entertained. Barbara Tennant was the hostess for the occasion.

## OPENING OF CONVENTION

President Neff officially opened the third national convention of the Motion Picture Exhibitors' League at 11:40 o'clock Tuesday morning. When he ordered a roll call of the national vice-presidents objections were raised on the ground that the convention could not proceed without a national secretary. President Neff then announced the appointment of J. Howard Bennett, of Baltimore, as temporary chairman to fill the place of C. M. Christenson, who had resigned at the meeting of national vice-presidents. Another argument began when the president was asked for a roll call of the members of the executive committee. Protestants declared that the chair did not have the power to appoint this committee, but the chair ruled that the constitution

and by-laws gave such authority. Most of the morning's session was devoted to a discussion of parliamentary questions.

Owing to the expected visit of Mayor Gaynor it was decided to hold an open meeting in the afternoon. The report of the committee on credentials, rules and regulations, read by Chairman G. H. Wiley, revealed several mistakes affecting Illinois and other States. In view of these errors, Illinois was allowed fifteen delegates, five more than formerly, and New York was allowed one more. The States decided, however, to retain their original numbers.

Mayor Gaynor, who appeared at 4 o'clock, was the hero of the day. The delegates cheered him again and again before he was introduced by President Samuel H. Trigger, of the New York State organization. His address, that follows in part, was frequently interrupted by applause:

"Shortly before I became Mayor there was a great outcry in this city against the moving picture shows. That outcry had started at the very beginning, and just before I was elected Mayor of this city, responding to the demand of one or two clergymen and three or four others, who ought to be clergymen, who are much better than the rest of us, there were revoked in one day five hundred moving picture licenses in this city. That was nearly all that there were, and it was all done for nothing that I could ever discover. I understand that it cost these people over a million dollars to get themselves rehabilitated again in their business. Probably more than a million of dollars.

"It was one of those heartless things that occur now and then in government at the elbow of some people who are altogether too good for this world. The quicker they are translated the better. I know one of them here who in his imagination lives in the sky all the time. I think at the northeast corner of the Milky Way and the Aurora Borealis in his house. And from what I know of him I am sure that up there he has his head out of the window most of the time, like Peeping Tom of Coventry, meddling with other people's business. But we let these people go. I now and then say a few words about them only to amuse myself.

"This outcry continued. I knew it was not so. Why, these people got up here and through their pulpits (there are only a few of them, because the great body of the clergymen here of all denominations are the finest kind of men—there are only a few of them), and through their pulpits and through newspapers they belittled one day after another that you were showing indecent pictures in those places. Why, I said that the audiences who went to your places, to start with the fathers and the mothers who went with their children by the hand, wouldn't stand for a nasty picture. And so I had my Commissioner of Accounts make a close examination of every moving picture show in the city of New York, and he reported that there was not an indecent picture shown in one of them.

"And then I appointed a commission to frame a proper ordinance. We really had no ordinance here in this city for them, and that committee sat and framed an ordinance, and we have been ever since trying to get it through the Board of Aldermen against the opposition of these people. We got it the other day. Now, the moving picture places here will be guarded in every way. The life and the safety of those who go there and their morals will be properly watched, but not improperly watched. It is now over a year ago that these people induced the Board of Aldermen to put in this ordinance what was called a censorship provision. That is to say, a provision that you could show no picture until a censor or a board of censors should first look at it and say whether it was all right or not. That ordinance I vetoed.

"Now, from my way of thinking, the moving pictures have been one of the most beneficial things that have come up in my time. They fill a great want. They open up pure, educating, solacing, and at the same time cheap entertainment to people who are not able to pay theater prices, and the result has been good. How many hearts have been solaced in these places! How many people of hard daily life who need something to solace them and to amuse them have found that want in the moving picture show!



VIEW OF MAIN FLOOR OF PALACE DURING EXPOSITION.

"And some cry out against the children going there. What folly! Where do they want children to go? There are some people here who do not want to see them in the streets; they do not want to see them in the parks; and some, I am sorry to say, hate to see them even in the churches. But the children have to go somewhere, and it is a blessing that parents are able to take their children by the hand and bring them to your places and let them be instructed and amused at the same time.

"Of course the children who go to your places alone have to be safeguarded in some way. That is what the proprietors of the theaters here think, but I notice they made no suggestion about safeguarding the children up in the galleries at all during all of this controversy. You know they passed an amendment to this ordinance in the Board of Aldermen ripping out all the galleries in the moving picture shows on the ground that they were immoral places.

"The chief mover in that was a large owner in the cheap theaters of New York. But he did not have his way. I asked why they did not rip the galleries out of his theaters also. That was the only kind of an argument that he could understand. That went right through his skull. But we will talk no more on that. That all belongs to the past.

"My friends, you have all noted that every time anything new comes up in this world every body nearly, including you, I suppose, begins to howl against it. They will not stop long enough to find out what it is, even. All they know is that it is something they never heard of before, and that is enough. And the things that some people never heard of before would fill a great many books, you know.

"And that was the fate of these shows. They were new. They competed with other shows. Of course, the proprietors of these shows were opposed to you. But the great body of the community here very soon were in your favor. They heard these people talking about nasty pictures in your shows. Well, they were going to your shows and they saw no such thing, and of course it fell of its own weight.

"I am talking now of the city of New York, and I trust it is the same all over the country, that these shows are decent, and moral, the same as they are here in the city of New York. I would not have them done away with for anything. It would be a calamity. I went to see them myself from the start, and they were to me a matter of great instruction and amusement and solace."

After President Neff had replied to the Mayor's address with a few words of thanks and appreciation, a motion was passed that the speech be printed and circulated as broadly as possible. The convention then adjourned until Wednesday morning.

Automobile rides about the city were the entertainment provided by the Edison Company. John Hardin gave trip tickets to some 600 delegates, and all the buses that left the Palace carried capacity crowds. The delegates had a chance to see the big things on Manhattan Island from one end to the other.

The big social event of the day, however, was the visit of at least 800 delegates and their friends to the Cliffside studio of the Kalem Company at Weehawken, N. J. William Wright headed the reception committee that met the guests at the Forty-second Street Ferry. On the other side of the river special cars were in waiting to carry the visitors to the Kalem establishment, which had been decorated with Japanese lanterns and red, white and blue bunting.

Officers of the company welcomed the exhibitors and a little later a number of the Kalem stars were introduced from the studio platform. Then Director R. G. Vignola, who is making a big political picture, used the crowd in a convention scene. The afternoon ended with music and refreshments.

At the exposition the Kalem Company came prominently to the fore in the representation of actors at the General Film booth. It was Kalem night, and the Kalem actors proved popular hosts. Among those present throughout the evening were Helen Lindroth, Miriam Cooper, Marguerite Courtot, Ethel Phillips, Alice Hollister, Anna Nilsson, Mrs. Lawrence, Adelaide Lawrence, Hal Clements, Kenan Buel, R. G. Vignola, Jack Taylor, Guy Coombs, Henry Hallam, Storm V. Boyd, and Harry Millard. Needless to say, William Wright, Frank Marion, and Samuel Long were on hand to see that things went smoothly.

## WEDNESDAY'S HAPPENINGS

If the value of a convention depended upon the number of words spoken, this one would find a place in the first rank. Wednesday was a very argumentative morning, chiefly because of a disagreement as to the proper time and place for the election of national officers. New York delegates and their supporters fought for a postponement of the election until the latter part of the week, because of the likelihood of the attendance at the exposition falling off immediately after the election. This, it was claimed, would be unfair to manufacturers who have gone to considerable expense to install exhibits in the Palace. Opponents of the delayed election agitators urged the consideration of business in its regular order, but after a discussion of nearly two hours consented to a nomination of officers on Thursday afternoon and the election Friday morning.

President Neff read his annual report, which dealt with the benefits to exhibitors brought about by the League. These were placed among the accomplishments to the League's credit: A forty per cent. discount in the purchase of parts, accessories and supplies. Reductions in State and city licenses. The defeat of adverse legislation and the passing of favorable laws. The reduction of the number of reels. A furthering of harmony between exhibitor, manufacturer, and exchange man. New State organizations, since last year's convention, in Texas, Iowa, Nebraska, Kansas, Massachusetts, Rhode Island, Connecticut, Colorado, Florida, South Carolina, Washington, Maryland, Delaware, Georgia, Tennessee, Alabama, Mississippi, Maine, South Carolina, and Southern Illinois. In all, forty States are organized.

Mr. Neff recommended a shorter programme, not to exceed four reels, regardless of price; Sept. 12, 1913, to be set aside for a celebration of the third anniversary, each member of the League to contribute \$1; a special session to be devoted to a discussion of the censor question, and future conventions to be under the supervision of the Executive Committee of the League.

The following committees were appointed and ordered to report at Thursday morning's session: Auditing Committee—E. A. Jeffries, Philadelphia; W. A. Cory, San Francisco, and W. R. Wilson, Columbus, Wyo. and Means Committee—Mr. Ramsey, Lexington, Ky.; Mr. Henry, Chicago; Otto Ludeking, Cincinnati; Mr. Joup, Detroit; Mr. McNabb, New York, and Walter Stumpfeig, Philadelphia. Committee on Minutes, By-Laws, and Constitution—Mr. Levi, Detroit; A. L. Cottrell, Mountville, W. Va.; Mr. Kohl, Cleveland; Orene Parker, Covington, Ky.; Mr. Davis, New York; Charles Segall, Philadelphia, and W. L. Shelton, Kansas City.

The Pathe Company took the lead in the entertainment of exhibitors on Wednesday with a trip up the Hudson to West Point on the *Adirondack*. It was a merry party and a big one, with the Screen Club band to supply music. A buffet luncheon that would do credit to any New York hotel was served, and in every way it was one of the most enjoyable events of the week. H. C. Hoagland, who had charge of the affair, deserves much praise for perfect arrangements. After the delegates had seen the Hudson by daylight they had a chance to see what it looks like at night from aboard an Albany boat, supplied for the evening.

First in interest at the exposition was the Vitaphone booth, prettily decorated to form a background for the Vitaphone stars, whose particular night it was. John Bunny, always a magnet for a trailing crowd, was there, also Maurice Costello, James C. Young, Clara Kimball Young, Teft Johnson, Lillian Walker, Edith Storey, Ed Lincoln, Leo Delaney and others. The indefatigable S. M. Spedon was kept busy superintending the festivities of the Vitaphone.

In the Mutual booth, also in gay attire, were Rosemary Theby, Edgema De Leaping, Norma Phillips, Virginia Westbrook, Paul



THE "DRAMATIC MIRROR" BOOTH AT EXPOSITION.



## ANOTHER EXHIBITORS' ORGANIZATION

Much of League's Strength Goes Into the International Motion Picture Association

Including on its roster the most important, numerically and financially, of the State organizations of exhibitors, the International Motion Picture Association came into being last Friday, shortly after Samuel H. Trigger and Frank A. Tichenor had led the march of convention delegates from the session of the Motion Picture Exhibitors' League. Alleged dictatorship and double dealing were the causes of the rupture out of which the new organization has sprung. The means by which President Neff gained re-election were the immediate spur to action.

In withdrawing from the League the New York delegation was followed by Texas, Illinois, Pennsylvania, Wisconsin, California, Indiana, Minnesota, and Canada. At a meeting held in the room adjoining the convention hall, C. H. Phillips, of Wisconsin, was appointed chairman of a committee to frame a constitution and by-laws, and another session was called for Saturday morning.

Meanwhile the seceding exhibitors worked to increase their strength, and by noon of Saturday, when the convention was called to order by Mr. Phillips, part of the delegates from Connecticut, Ohio, Massachusetts,

setts, and New Jersey had been won. In all there were 110 delegates at the meeting.

A constitution and by-laws were adopted and these officers were elected: Charles H. Phillips, Wisconsin, president; Judge A. V. Tugwell, California, vice-president; Dr. Rhodes, Indiana, treasurer, and Harold Rosenthal, New York, secretary. All of the officers will be ex-officio members of the board of directors, that was named as follows: Samuel H. Trigger, New York; J. B. Friedman, Buffalo; Fred Harrington, Pittsburgh, and W. J. Sweeney, Chicago.

It was voted to hold next year's convention at the Grand Central Palace in conjunction with the second annual Exposition of the Motion Picture Art, to be conducted by the New York State League, as was the first. The board of directors will meet in Chicago Dec. 3 and decide upon the date, that will be some time in July. An organizer will be appointed.

All of the members of the new association are enthusiastic over the prospects for growth and the carrying out of plans beneficial to exhibitors. Opposition to censorship is one of the chief projects of the association.

Seardon, George Walpole, and Hopp Hadley. And not far away were the Universal cohorts represented by Jane Gail, Barbara Tennant, Irene Wallace, Claire Violet Messereau, Irene Grandon, Natalie Wakefield and plenty more whose faces are familiar on the screen. Mark Ditenfass played the unflinching cordial host.

Publicity and newspaper men had a little affair of their own on Wednesday night as the guests of the *Moving Picture World*, at a dinner in the Taverna Louisa. Jim Hoff, as master of ceremonies, called upon the speakers, that included James P. Chalmers, John Wylie, Stanley Twist, Ed Mock, Harry Haver, Hugh D'Arcy, John F. Miller, "Pop" Hoadley, and Calder Johnstone. Epes Sargent and Joe Farnham looked after the comedy end of the evening.

### THURSDAY IS BUSY DAY

The nomination of officers at Thursday afternoon's session of the convention indicated a contest and the probable re-election of National President Neff. Lem S. Miller, a Cincinnati delegate, preceded his nomination of President Neff by a eulogistic speech in which he said the fame of his candidate was "not of things written or said, but of the greatness of things done." President Robinson, of the New Jersey League, seconded the nomination. President Samuel H. Trigger, of the New York State organization, named J. L. Phillips, Fort Worth, Tex., and the nomination was seconded by Mr. Stern, of New Jersey. The third candidate was William J. Sweeney, national vice-president of Illinois, who was nominated by Mr. Chamberlain, of Minnesota, and seconded by Mr. Phillips, of Milwaukee.

These were the nominations for other offices: National Secretary—H. A. Sherman, Minneapolis; G. H. Wiley, Kansas City, National Treasurer—J. J. Rieder, Jackson, Mich.; Dr. J. M. Rhodes, Indianapolis; J. Howard Bennett, Baltimore.

A committee on resolutions and rules, created at this convention, was appointed by President Neff as follows: Lem S. Miller, Cincinnati, chairman; Mr. Phillips, Milwaukee; Mr. Rosenthal, New York; Judge Tugwell, California, and Mr. Pierce, Baltimore. Julius Alcock, president of Chicago Local, No. 2, was named to fill the place of J. M. Kauffman, of California, on the committee on constitution and by-laws.

Following the roll call of delegates at the morning's session, President Neff read telegrams from Governor James M. Cox, of Ohio, and Joseph B. Foraker, of Cincinnati. Governor Cox said that it would be impossible for him to attend the convention. Senator Foraker said that in all probability he would be here to deliver an address.

Much of the forenoon's discussion had to do with the number of reels that should be shown for a certain admission charge. Two reels for five cents, or four for ten cents, were advocated by Mr. Boss, of Norfolk, Va., whereas Mr. Jouve, of Detroit, argued in favor of three reels for five cents or five for ten cents. Various exhibitors narrated personal experiences in support of both plans. President Herbst, of the Washington, D. C., League, read a resolution which had been adopted by that body to the effect that only pictures passed by the National Board of Censors should be shown. Sessions were opened to the wives and children of the delegates.

A luncheon at the Hotel Imperial, with Mrs. J. E. Robin, wife of the Simplex machine agent, as the guest of honor, started the day's social activities. Mrs. Lillian P. Day, press agent for the Imperial, was the hostess, and those attending represented nine cities.

Since the opening of the exposition, each day had brought an increased attendance, and on Thursday night the highest mark up to that time was reached. It was estimated that more than 10,000 persons were admitted and for several hours the passageways between the booths and on the mezzanine floor were nearly blocked. The Screen Club members added to the usual attractions by marching to the Palace headed by

their band, which afterward played for dancing on the upper floor. Lubin and Pathe players received in the General Film Company's booth, that was surrounded throughout the evening by admiring spectators. Hugh D'Arcy, Lubin's publicity man, was there, as were Arthur Johnson and



"ANNIVERSARY OF GETTYSBURG," LUBIN.

Lottie Briscoe. Crane Wilbur and Pearl Sindelar represented Pathe.

Despite other attractions the attendance at the entertainment given by the Famous Players Company in its studio at 213 West Twenty-sixth Street, more than doubled the expectations of those in charge. Approximately 1,700 people journeyed to the spacious loft during the evening. By means of Japanese lanterns, long chains of wisteria and great clusters of blossoms, the studio had been made to resemble a mammoth arbor shaded with flowers. Tables and chairs were placed in the main body of the hall, while at one end space was reserved for dancing. Mary Pickford and other prominent players entertained the guests by appearing on a small stage and acting out a photoplay. The completed product was shown in the first public exhibition of the screen adaptation of *The Good Little Devil*. No entertainment of the week attracted so many theatrical celebrities, among whom were Mrs. Minnie Maddern Fluke, Daniel Frohman, James K. Hackett, and George M. Cohan. M. A. Neff, Samuel H. Trigger and many other important motion picture men were present.

### THINGS BEGIN TO HAPPEN

July 11 will go down in the records of the Motion Picture Exhibitors' League as a day of misfortunes. When the afternoon session of the convention closed M. A. Neff had been re-elected president; but eight States, also the Canadian organization, had withdrawn from the League to form a new association. Within earshot of the convention hall the wrathful delegates from New York, Pennsylvania, Illinois, Wisconsin, Indiana, Minnesota, California and Canada convened, and a new alliance of exhibitors was fairly launched. Double-dealing and trickery were the alleged causes of the rupture.

Soon after the convention had been called to order, Frank A. Tichenor moved that representatives of the press be admitted, a motion that President Neff refused to entertain. Discord began at this point, and increased until the New York contingent

headed the march of delegates from the room. When President Neff refused a motion calling for the reports of committees on the ground that the election of officers was the order of the day, all efforts to maintain quiet were unavailing. Finally there was a combing of order to allow for a vote on the question. President Neff was sustained by 80 to 73, and G. L. Wonders, of Baltimore, and John Miller, of Chicago, were appointed tellers for the election of officers.

The names of William J. Sweeney, of Chicago, and Fred J. Harrington, of Pittsburgh, were withdrawn from the list of candidates in favor of "Happy Jack" Phillips, of Texas. When it came to a vote, Texas delegates dropped their own candidate and cast pliant votes for President Neff. Samuel H. Trigger jumped to his feet. "I have been in business forty-one years," he said, "but this is the first time I have ever given my word of honor to another man only to have him give me what is called 'the double cross'."

Then Trigger and Tichenor headed the exit of the New York delegates. R. L. Macnabb and Frank Samuels alone remaining. The other seven dissenting States and Canada followed suit, and for some moments there was general confusion. After a time, when the remaining delegates came to order, J. J. Rieder of Jackson, Mich., was re-elected treasurer.

The following resolution was adopted by the League:

"We wish to announce to every member of the Motion Picture Exhibitors' League of America in the United States and Canada, that the action taken by the delegates of Illinois, New York, Wisconsin, Minnesota, and Indiana, in leaving the convention hall, has left their States without representation except in the case of New York, where two delegates remained. Mr. Macnabb and Mr. Samuels, who were unable to be considered as leaving, as six delegates out of nine remained, Mr. Harrington, Mr. Folk, and Mr. Victor, of Pittsburgh, left the convention. They were delegates from the State of Pennsylvania.

An interesting item of the afternoon's entertainment was the taking of a large scene in the yard, in which all present were invited to take part. The scene depicted the audience in a large hippodrome, who were supposed to be watching a sensational aerial act, directed by Fred Thomson. The scene will be used in *Lights and Shadows*, a three-part special feature that will be released soon. Mr. Thomson was assisted by Courtenay Foote, Edith Storey and other players.

The camera was placed on a stand so as to be able to cover the large crowds on the "hippodrome" seats. After the scene had been taken Mr. Thomson requested W. T. Rock, president of the Vitagraph Company, to climb onto the stand, when he introduced him to all present. Commodore J. Stuart Blackton was introduced also and made a short speech of welcome to the visitors. John Bunny was then asked to climb up, which he did with remarkable agility. His appearance was greeted with rousing cheers, which testified to the great popularity he enjoys among the moving picture fans, none of whom are more enthusiastic than the exhibitors themselves.

From the Vitagraph studio the exhibitors journeyed to Brighton Beach for the banquet served to some 1,500 people in the Brighton Beach Casino. The dining halls on both the first and second floors of the Casino were given over to the motion picture men and their friends. President Neff did not attend, but with that exception practically everyone of prominence in motion picture activities was to be found at the Casino. Nearly the entire executive and acting force of the Vitagraph Company was present and other companies were represented almost as fully.

John Bunny was selected as toastmaster. Speakers were supposed to be limited to three minutes each, a rule that for the most part was adhered to. Delegate Corey, of California, was called upon first. He invited every one present to attend the 1915 convention in California. Frank L. Dyer, president of the General Film Company, struck a popular note when he urged the necessity of keeping pictures up to a high standard. Entertaining speeches were given by R. M. Spedon, publicity man for Vitagraph, and J. Stuart Blackton, vice-president of the same company. Joe Brandt spoke in behalf of Universal. He was followed by Frank Cohen, mayor of Glasgow, who, with his rich Scotch accent and genuine humor, proved to be one of the most engaging speakers of the evening.

Another able address was given by James Wallace, chief of the Bureau of Licenses for theaters in New York city. The introduction of William Rock, president of the Vitagraph Company, was greeted by friendly cheering for "Pop." William Wright, Kalem's publicity man, came next, the last followed by Rev. Walter E. Howe, who said he believed the motion picture man would be justified in calling themselves the motion picture educators. Other speakers who found particular favor were Judge Tugwell, of California; Hugh Hoffman, who spoke on behalf of the press, and Ruben Simons.

At the close of the banquet, shortly before midnight, many of the guests went across the way to the Hotel Shelbourne, where preparations had been made for dancing.

### CLOSING DAY AT THE PALACE

At the closing session of the depleted Motion Picture Exhibitors' League, on Saturday morning, delegates were elected: George Macnabb, New York, first vice-president; F. E. Finnegan, Texas, second vice-president; George H. Wiley, Kansas City, secretary. M. A. Neff had been re-elected president and J. J. Rieder treasurer on the preceding day.

The introduction of the censorship question brought a long discussion, and in the end the League went on record as favoring State as well as national censorship of pictures. Delegate Washburn, of Massachusetts, proposed that the matter be referred to the Executive Committee of the League, which in turn should confer with the various State organizations. This resolution was adopted.

M. S. Pierce, of Baltimore, introduced a resolution, which was passed, to the effect that the League use its influence with manufacturers to prevent women smoking in photoplay scenes. Another resolution stated that not more than three reels should be shown at a five-cent performance; and still another was particularly aimed at air-dome proprietors who are in the motion-picture business only part of the year.

Dayton, Ohio, was selected for next year's convention, the time to be named later by the Executive Committee.

Seig, Esenmay and Klein, the trio of Chicago manufacturers, looked after the entertainment for the closing day of the exposition, and throughout the afternoon and evening they made the General Film Company's booth the central point of interest. A cabaret performance and music by the Hawaiian band kept the crowd entertained, and that the occasion might be remembered each of the hosts was liberal in the distribution of souvenirs.

The crowd became so large that it was necessary to transfer the entertainment to the third floor, where the souvenirs were distributed by Stanley Twist, Don Meaney, and Omer Doud. The women were particularly pleased with the handsome vanity cases distributed by Esenmay, but the Seig puzzle will probably cause so much mental effort that it will never be forgotten.

All through the week the acting contest for amateurs, which took place every afternoon and evening in the northeast corner of the Palace, attracted many entries and much attention. When it reached the final

(Continued on page 30.)



So far all had gone well, but now Walter twin saw all his plans go to smash as he at put out from one of the big yachts and, despite his frantic efforts to stop it, proceeded right into the picture and the protesting actress was hauled aboard. It was impossible to start the scene over again as the principals dripping wet, and so three hours were lost while an automobile raced back to the Edison studio for a fresh lot of "natty summer clothes."



## REVIEWS OF LICENSED FILMS



**The Glove** (Vitaphone, July 7).—Florence Radnor is the author of this society drama revolving about a young wife, dissatisfied with her position, who comes dangerously near falling, and the reconciliation with her rich husband after he has saved a too attentive count. William Humphrey ably directed the picture, and played the role of the husband. Dorothy Kelly was the wife, and S. Rankin Drew the count. At times the photography is not clear. Expressed in his business, the husband does not give the wife the love she demands. She turns to the count, and consents to go with him to his apartment. When she gets there she suddenly decides that she wishes to leave, presumably expecting the count to be so naively as to kiss her. With the husband knocking wildly at the door, she does leave—by the window. The husband enters, finds her glove, accuses and threatens the count, returns home, accuses his wife, and straightway forgives her. Surely it is hard for one to follow the reasoning of all these happenings. There is nothing of consequence to show why the wife thought better of her agreement to go with the count, and there is little that is consistent in the sudden forgiveness to the husband. The picture does not trip with much force.

**The Trail of Cards** (Bell, July 7).—A coastwise drama of smugglers, revenue officers, and adventure. If one enjoys the highly-colored melodrama whether it is exactly consistent or not, this piece should appeal. Some of the scenes in the secret cave and underground tunnel are realistically contrived. Henry W. Otto is the proverbial sort of villain as the chief smuggler who kidnaps the heroine and carries her off to his secret haunt. Herbert Rawlinson as the revenue officer does the usual thing by rescuing her, and Adele Lane is charming as the heroine. Underneath an old drug store where the girl is visiting the druggist, the smugglers have their haunt. An earthquake comes and the druggist and the girl drop through the floor into the hands of their enemies. The old man happens to hold a deck of cards, and when they carry him away he drops one now and then to leave a guiding trail for those who may pursue. It is an acceptable picture.

**A Stolen Identity** (Kalem, July 7).—Cast off by his father as a worthless rouser, young Steve Carnes returns to his apartment, and is about to commit suicide when the door bell rings. On the doorstep he finds an abandoned baby. Shortly after, the distracted mother, repenting of her act, returns to the house, and begs for the child. Steve gives it up, but follows the mother, and on learning of her desperate condition and that she has been cast off by her father-in-law, whom she has never seen, he undertakes to support her by impersonating the father-in-law. He is forced to become a laborer to keep up the deception. On one of his visits he is set upon by thugs, and left unconscious. The young widow discovers the decep-

tion. At the bedside the father forgives the boy, having been sent for by the attending doctor. In the misery that the boy awakens to at following the widow home and his sympathy for her condition, we have the logical and consistent incentive for the attempt at reformation on the boy's part; altogether, it is quite the most original situation we have seen in some time in a Kalem drama. The worthless son is a conventional character enough, but we see him mostly in the better light of the reformed man. James Vincent plays the lead male role, Alice Hollister the widow, and John H. Mackin the father. Henry Hallam is seen as the villain. Photography is good.

**The Mysterious Hand** (Lubin, July 7).—What elements of plot are found in this picture suggest a rebash of former photoplays we have seen. Certainly there is nothing original in having a mysterious hand projected onto the screen doing some crime or other. Of course, we are surprised when the mysterious hand turns out to belong to quite a different person than the one we suspected, but the surprise hardly can be classed as a virtue in that no previous motive was given for the crime, nor had we previously been introduced to the possessor of the hand. The acting is of the melodramatic variety, stager, and never convincing. Settings are good. Henry King, Henry Nevins, Dollie Larkin, Bertram Brackens, Joseph Holland, and Barret Nevins are the players that make up the cast.

**Pathe's Weekly, No. 31** (Pathe, July 10).—This example of moving picture journalism covers the departure of J. H. Mears, of the New York Sun, on his tour of the world to occupy thirty-five days, the visit of T. R. to the Progressive National Service at Newport, the start of the ship *Diana* on the Crocker Land Expedition to the Arctic, the record Bible class of the First Christian Bible School of Canton, Ohio; the recent Standard Oil fire at Bayonne, Mrs. Cogswell's organization of the Children's Motion Picture League, the Abernathy kids' assumption of motor cycles for long trips, and a comic supplement of Mutt and Jeff by "Bud" Fisher. It is all clear, concise, and shows the usual effort toward betterment.

**The Enemy's Baby** (Biograph, July 10).—A sheriff and his old friend quarrel over a trivial matter, and exchange blows. The sheriff notifies his adversary that unless he pays up \$50 he owes he will foreclose the chattel mortgage on his furniture. The receipt of this notice drives the other into such a towering rage that he smashes the furniture to bits. Then finding that his rash act has given the majesty of the law great offense, he hitches up his team, satters his family and few belongings into his prairie-schooner, and takes to flight. His infant grandchild falls from the vehicle, and is picked up by a neighbor, who leaves it as a wall at the sheriff's. The sheriff becomes at-

tached to the child, and when it is called for by his distracted family, he makes up with his old friend. A few objections—not altogether captious—might be made to this in the matter of loose handling; but, on the whole, it touches on such a vital, if much-harped-on string, that it must be named as a drama worth while. The players do full justice to the parts.

**Gettysburg** (Lubin, July 10).—This film is intended as a comprehensive record of "the greatest of all reunions." It begins with the arrival of the fifty-five thousand veterans at the site, and shows successively the vast encampment, some individual "characters," General Sickles, the held hospital, Director Porter of the Boy Scouts, old nurses who saw service on the field, a view from Little Round Top, a succession of monuments, and the visits of Wilson, Sulzer, and other persons of note. The picture is timely and interesting.

**His Chinese Friend** (Mellie, July 10).—Charles Foster, doing business in the Straits Settlements, lower Asia, has invested heavily on a rubber estate in rubber stock. His lifelong friend, Wing, a Chinaman, helps him to save his holdings when stocks fall. This service and the fact that Wing saved him from being kidnapped when a boy placed him under heavy obligations. So good drama, but not of much of the ordinary as to be worth all the fuss made over the circumstance that it was taken in the actual locale of the story. The acting of Foster and of Wing (by a native performer) is very good.

**Made a Coward** (Bell, July 10).—Bud, seeking gold in the Arizona desert, shoots his friend Tom in a scuffle and leaves him for dead. It so preys upon his mind that he becomes an abject coward. At the place where he seeks refuge he is cut off and ridiculed without mercy. Even the girl he loves comes to despise him for taking a thrashing from his rival without the slightest show of resistance. But one day Bud meets Tom alive and well, and his old spirit returns. He goes back, thrashes his tormentor one after another, and so retrieves his reputation that it appears very likely that the girl will smile upon him once more. The theme is considerably forced to make the plot, but it is well carried out, the audience entering into the spirit of it with a right good will. Able performances are given by William Duncan, Lester Cunes, Tom Mix, and Myrtle Stedman.

**Count Barber** (Vitaphone, July 8).—This, the fifth of the Belinda series, records the adventures of Miss Opheelia Sweet, heiress to a million, who applies with her maid Belinda to Madame De Bling (an ex-French maid) for a husband, and incidentally for a husband. Madame introduces her tonorial brother as a count to all this latter capacity. But Belinda has fallen in love with the brother as a barber. So when he jilts her to follow Miss Sweet, Belinda vows revenge and shows him up to her mistress. A light little comedy, somewhat over-developed, but quite entertaining for all. The acting is animated and photography well done. Norma Talma as Belinda is good. The others are excellent.

**Scenes of Other Days** (Edison, July 8).

—This picture details an episode in the lives of two old soldiers, one Federal, the other Confederate, who meet by accident after many years. The Northerner saved the Southerner in war time, so the latter is anxious to show his gratitude. He gives his old friend the best sort of a time, showing him over his native city of Atlanta, Ga. (the real purpose of the picture), and then sending him home rejoicing. They see Peachtree Street kept up by a chain gang, the local peace monument, the City Hall, Fort Walker, the Girls' High School, the Confederate Soldiers' Home, the State Capitol, and a panorama of the place which they knew so differently in war time. Charles W. Ross produced this film and it is a creditable piece of work, showing the progressive tendency of the man back of it.

**The Reformation of Dad** (Bell, July 9).—Dad drinks liquor to excess. The doctor tells him that unless it is stopped he will be seeing things. That remark suggests to the son a plan to cure father. Securing the co-operation of the circus manager, the son lays for father when he returns from a big celebration. Dad goes to milk the cow and finds a camel. He goes to feed the horse and finds in its stead an elephant. In his bed he finds a batch of snakes. In the garden snakes scold his brow. He believes that the doctor's warnings have come true. He repents then and there. Al. W. Wilson creates a genuinely humorous part as Dad, without being repulsive while in his case. Al. Green is seen as the son. Stella Lassie plays the daughter, and Jennie Fripps is really sad as the mother. Al. Ernest Garcia coaches the circus manager. It is a trifling piece, but laughable.

**A Millinery Bomb** (Vitaphone, July 9).—John Bunney, Flora Finch, Hughie Mack, and James Lackaye make up the cast of this bit-ferocious farce, based upon rather a clever idea. Strickbert and McCollins are the authors, and Wilfrid North the director. Husband Bunney gives his wife \$100 to buy clothes. While the wife is away Bunney reads in the papers that bombs have been sent out in hat boxes to several people of late. A hat box arrives at the house, husband sees it and suspicious rings strong within him. The police are sent for and a tub of water is brought into play. When wife returns she finds her millinery creation a wreck.

**A Sea Dog's Love** (Biograph, July 7).—A senseless half-real burlesque which may end a response in some who enjoy eccentric acting whether the story has a point to it or not. The old sea dog goes to pay court to a wealthy widow, and when repulsed he lays plans to seduce her. Hiring a tramp to act as a burglar he intends to rush in and play the hero. The tramp meets his Waterloo in the widow, and the sea dog is forced back to the sea, a lonesome man.

**Over the Great Divide in Colorado** (Edison, July 7).—A comic picture, running about three hundred feet, taking us along the route of the highest standard gauge railway in the world. Although taken in May, the snow is lying along the track's side four feet deep, as a considerable portion of the route lies not only above the timber line, but above the snow line as well. The vivid series showing Colorado's unusual scenery will interest many, as the photography is excellent.

# VITAGRAPH.

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- |   |                      |
|---|----------------------|
| "O'HARA AS A GUARDIAN ANGEL"—Drama  | Monday, July 14th    |
| While his son-in-law is absorbed in business, O'Hara guards his daughter and her child from danger, preserving happiness and peace.     |                      |
| "MY LADY OF IDLENESS"—Drama   | Tuesday, July 15th   |
| She ventures near the brink of a scandal. Her sister saves her by her quick wit. Her devotion reacts to her own happiness.              |                      |
| "THE MASTER PAINTER"—Drama  | Wednesday, July 16th |
| Inspired by love for his master's niece, an art student wins fame for himself and his benefactor, to whom he becomes a nephew.          |                      |
| "HUBBY'S TOOTHACHE"   | Thursday, July 17th  |
| "SANDY AND SHORTY WORK TOGETHER" } Comedies   |                      |
| Two laughable comedies, one featuring John Bunney and Flora Finch, the other introducing the two clever comedians, Thornby and Stanley. |                      |
| "THE YELLOW STREAK"—Drama   | Friday, July 18th    |
| Disguised as a burglar, he robs his own safe and is killed in the act. His real nature is revealed and his death justifiable.           |                      |
| "THE TAMING OF BETTY"—Comedy-drama  | Saturday, July 19th  |
| She forms a dislike for a man she has never met. Her brother takes a beating to make her change her mind.                               |                      |

## SIX A WEEK

- |  |                      |
|--|----------------------|
| "THE ONLY WAY"—The best one              | Monday, July 21st    |
| "THE PICKPOCKET"—A privilege             | Tuesday, July 22nd   |
| "AN ERROR IN KIDNAPPING"—Comical one     | Wednesday, July 23rd |
| "AN OLD MAN'S LOVE STORY"—Excellent idea | Thursday, July 24th  |
| "THE TABLES TURNED"                      | Friday, July 25th    |
| "SCENES IN HONOLULU"—Comedy and topical  | Saturday, July 26th  |
| "THE SPELL"—It holds                     |                      |

Special Feature, "A PRINCE OF EVIL," in two parts, released Saturday, July 26th. Special feature, in two parts, "THE INTRUDER," by George Cameron, released Saturday, August 2nd.

Beginning Saturday, Aug. 2nd., in place of the one-reel release, The Vitagraph Company will release every Saturday a two-part special feature subject. Special music for Saturday releases. Vitagraph One, Three and Six Sheet Posters of all Vitagraph Special Feature Releases.

THE VITAGRAPH COMPANY OF AMERICA,

E. 15th Street and Locust Avenue, Brooklyn, N. Y.



(Continued from page 27.)

competition on Saturday night every spot from which the stage could be seen was occupied and the prize winners received a noisy ovation in addition to cash prizes. Florence Allen was awarded the first and Doris Keyes the second prize for women, while of the men Alfred de Jonge and John McCann were selected by the judges for first and second honors.

The last hours of the exposition, with the tooting of horns and cheering of gay crowds that surged through the aisles while booths were being dismantled, suggested a fete day at Coney Island.

### EXPOSITION CHIT CHAT

Ed Barry slipped one over on his fellow Screeners. Besides his many other activities he has taken unto himself a wife. She was an exposition visitor and the cynosure of all eyes. Congratulations, Ed, we don't see how you did it.

John Bunney proved the big lion on several evenings. Standing room was at a premium about the General Film booth when John smiled.

H. F. Jackson, late manager of the Fitchburg, Mass., theaters, is now an exhibitor, conducting the Lion as a high-class motion picture theater at Springfield, Mass. Mr. Jackson conventioned without his pretty better-half, Edyth Rowand, a favorite leading woman of a couple of years ago.

Charles H. Phillips, president of the Wisconsin State League, was one of the active spirits of the week. He returns home with the knowledge of many newly made friends.

One of the many live wires of the New York delegation was Harry F. Fox, the State League's second vice-president. Mr. Fox never traveled alone, he was always trailed by a band of trusty spirits.

Stanley Twist, Omer Doud, and Don Meaney set a pace that had most of the New York press bunch groggy before half the week was over. And some of our best stayers were enumerated among the crew.

Louis M. Noto was the prize little introducer of the week. He knew all the exhibitors of the Middle West, and through Noto's courtesy we had the pleasure of shaking hands with many a good fellow.

The Mutual Corporation apparently had a corner on the carnation market. Thousands of lapels were decorated during the course of the week by the beauties who are screened by their associate organizations.

Theodore A. Liebler was an interested visitor. His business affiliation with the Vitagraph Company inspired a desire for a better acquaintance with the motion picture field.

Irring Cummings, who styled himself "The Flower Girl," proved a vivacious distributor of Mutual carnations on Bellanca night.

The pretty little policewoman suffragette, Lillian Terry, whom a press representative attempted to cloak in a veil of romance, proved to be a married person. Mrs. Paton is to be complimented upon the successful culmination of the agent's dream. She was one of the hits of the exposition.

The management were on the point of issuing a riot call on Wednesday evening when the Vitagraph's galaxy of stars "received" at the General Film booth. Throngs packed the aisles about the booth for hours and hindered the procession of sight-seers.

One of the B. B. O. occasions at the Universal booth was Ecstacy night, with our "quiet" friend, Bill Haddock, introducing the members of the Fort Lee Company. Charming Barbara Tennant, Julia Stuart, Helen Marten, Minnie Bright, Robert Fraser, Alec Francis, Will E. Scherer, and Fred Truesdell were among those who received.

John Stepping was a regular attendant, circulating from booth to booth, and shaking hands with exhibitors and fans who recognized his smiling countenance.

It was a pleasure to watch Bob Frazer get away with things at the Coney Island banquet. He was too busy for speech. My, what an appetite that boy has.

Agnes Egan Cobb, leading her friend husband, C. Lang Cobb, Jr., by the hand and pointing out the interesting exhibits, was one of the touching sights of the week.

The publicity men of many film producers were the busy little bees sitting about the floor and button-holing exchange men and others in the interest of their product.

Harvey Gates, of our staff, developed unusual prowess in the Universal swimming contest at Fort Lee, N. J., beating, among others, "Cupid" Farnham, now connected with the "walk-out" publication. Harvey



"A VIRGINIA FEUD," KALEM.

was rewarded with a gold (?) medal, which, in a frame purchased at a Woolworth store, adorns our office walls. Our jeweler says the frame is worth more than the medal. Cupid received a watch with an asthmatic tick.

Charles E. Schneider, distributing agent for the Nicholas Power Company, of Springfield, Mass., kept circulating about renewing old acquaintances. Mr. Schneider was formerly located in New York.

Tony Sudekum and W. J. Williams, of Nashville, Tenn., controlling a string of theaters and exuding Southern hospitality, were in good hands, being guided by Pierce Kingsley.

Edgna De Lespine, at her prettiest—and that is some pretty—dispensed smiles and carnations at the Mutual booth during her several visits. Fell in line with those who were seeking her favors.

Long after the lights were turned out, the crowd clung to the Mutual booth, where the Thanhouse Players, on Wednesday evening, were bestowing favors upon all. Neat fans for the ladies and canes for the gentlemen were handed over the rail by Maude Fealy, who is a recent acquisition to the silent drama. Harry Benham, the talented Thanhouse kiddie, and others.

He didn't get around until the last day of the big show; but, when he did, Francis X. Bushman and his winning smile proved a stellar attraction. It looked as though Frank was personally conducting a girls' seminary from the bevy of beauties that camped on his trail. Oh, you popularity!

What were Fox, Davidson, Langevin and the up-State bunch trying to do to Billy Quirk? This merry little coterie certainly did seem to enjoy themselves.

Must award the honors to Madame Blanche and Billy Quirk as the prize dancers at the Famous Players' blowout. Frances Noyes's rhythmic dances had nothing on this couple. Didn't know there was so much beauty and grace in the tango and turkey trot.

It was a glorious success. The many exhibitors were delighted with their week's showing and expressed a genuine desire to be in on the next big show. It was with a sigh of relief that the weary guardians of the booths greeted the ringing down of the final. It was an enervating grind, from which all felt the effects.

J. H. G.

### AT THE MIRROR BOOTH

Among the callers at THE DRAMATIC MIRROR booth were: Charles O. Brown, Kentucky; Theodore A. Liebler, Daniel Frohman, E. H. Higgins, Sydney, Australia; C. H. Phillips, president Wisconsin League; W. P. Hopkins, Bridgeport; Violet Mes-

serau, Arthur Smallwood, manager of Music Hall, Cincinnati; Donald Gallagher, of the Snow White company; Minnie Palmer, James Madison, Barry O'Neill, Lubin Company; Ernest Shipman, Stephen King, W. S. Hill, Dixie Hines, George Hedden, Vitagraph Company; Lester M. Monsir, A. D. Garretson, Henrietta Crossman, Dorothy Kingdon, Robert Hilliard, Hugh D'Arcy, Lubin Company; Muriel Ostriche, Thanhouse; Ben H. Kerr, League treasurer, Reading; M. G. Nathan, Alma Feature Film, Chicago; Blanche Ring, Frank Keenan, Maude Fealy, Lew Fields, Whitman Bennett, Thais Magrane, Eddie Dunn, Jose Collins, Joe Weber, Hon. Joseph Rhinock, Mary Murillo, Thomas A. Edison, John R. Runsey, James Gordon, Edgar L. Davenport, Arthur Donaldson, Francis X. Bushman, Isabelle Daintree, Ceille Ellis Turner, A. E. Muszy, General Manager Elwood Rice, Electric Display Company; L. J. Slevin, representing Helen Gardner Players; Miss Kingdon, Thomas Moore, Washington, D. C.; Mrs. Scott Payne, Rhea Bacon, Blue Bird company; Lotta Picard, Florence Davis, Dan McGrath, Nicholas Power, Stuart Peyton, Lillian Terry, A. B. Francis, Seymour A. Rose, George L. Cox.

### WITH THE FILM MEN

W. J. Weller has resigned from the Yerkes Sound Effect Company to take the New York management of the Bartola Company.

Lynn McChesney wound up his last week with the General Film Company in a blaze of glory, probably figuring on the quiet life on the new job with the Edison Company at Orange.

Learned a trick from Chicago. Ed Mock didn't bother to spend any money at the exposition, but he sure gathered in the business.

That Chicago crowd are some movers. They kept us on the jump from start to finish and left here looking fresh as daisies, while we haven't got our breath yet.

Stanley Twist was the busy little bee of the crew and spent most of his nights making up the daily paper, which, by the way, was the best issued both from the news point of view and artistically.

Rather agreeably surprised to see Meaney and Doug in the flesh. From their photographs one would be led to believe that they had no fun in them, but they are real fellows and the best company ever.

Haven't found out yet which one Peggy McMurray adopted.

Nehls, of the American Company, started out bravely in a beautiful ice cream suit, with white shoes to match. The only New York representative left of that paper with the queer spelling insisted there was such a thing as a blue moon. Nehls said no. A

journey was made to Larchmont, where the blue moon was seen and Charlie Ver Halen by sleight of hand transferred part of it to the suit, which has since disappeared. Some sight, those blue moons.

Everybody was tired on Saturday night, but all bucked up enough to wind up things in a blaze of glory. The "sticking six" found Bill Oldknow, and, having a quorum, pulled a few champagne corks and kept things going until morning.

Who is May Keene? Ask the Chicago bunch.

Don Meaney saw his first battleship lying in the Hudson just before sunrise Sunday morning.

Victor Johnson, who had charge of the Warner's Features booth, tells me he booked enough orders for Theodora to practically close it out.

The center of attraction at Kinemacolor was Beatrice. She wouldn't tell the boys her name, so she was christened Brown Eyes. F. J. B.

### INNOVATION BY KALEM

Will Release Multiple-Reel Feature Every Wednesday for Regular Service

Shipwrecked, a spectacular drama in two parts which the Kalem Company will release on Aug. 6, will inaugurate a new policy which will be watched with interest by the motion picture industry. Beginning with that date, Kalem will issue a multiple-reel feature every week to take the place of the regular Wednesday one-reel release.

This important move has necessitated the organization of several additional companies, and a number of the Kalem producing forces in different parts of the country will give their exclusive attention to the multiple-reel subjects. The new policy will not interfere with Kalem's release of an occasional special as they have done in the past, but the new order of things will enable the exhibitor to secure an unusual headliner of extra length for his regular programme.

Shipwrecked is said to be a notable example of what the new policy will offer. This drama was produced along the tropical coast of southern Florida and required the combined forces of three of the Kalem companies. It is said that the play offers thrilling scenes of sea life never before presented in a motion picture, and a large cast of star players appear in the important roles. Special pictorial paper in one, three and six sheets will be provided for all of the Kalem multiple reel features.

### I. A. OF T. S. E. ELECTION

New York Motion Picture Operator Win Long Fight

The International Alliance of Theatrical Stage Employees, which convened in Seattle, Wash., last week, elected Charles Shay, of New York, president, and Lee M. Hart, of Chicago, secretary-treasurer. Oscar Schack, of Cleveland; Charles F. Schlegel, of Indianapolis, and Michael Carney, of Newark, N. J., were among the vice-presidents chosen July 12.

After a conflict that has been going on for upward of five years, the New York motion picture operators obtained a separate charter.

### "HAMLET" PRODUCTION

Gaumont Company Secures Forbes-Robertson to Appear in Film

The Gaumont Company has secured Sir Johnston Forbes-Robertson, on the eve of his retirement, to allow his magnificent production of Hamlet to be perpetuated upon the screen, and the work of preparing and taking the picture has been entrusted to the Hepworth Manufacturing Company. Elaborate preparations are being made at Bushey, where there is some beautiful natural scenery which is peculiarly suitable, whilst a temporary out-of-doors studio has been erected there in order to facilitate the work. In addition to this, on the cliffs of Lulworth Cove is being built a castle, which is to be an exact replica of the famous old pile still standing in Denmark. This is being erected regardless of expense, the only condition laid down for the builders being that it shall be an exact copy of the original.

## WRITING PICTURE PLAYS HOW TO PREPARE THE SCRIPTS MISTAKES MADE BY THE BEGINNER SUGGESTIONS FOR ADVANCEMENT IN PHOTOPLAYWRITING

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The Seventh  
Interview in  
The Mirror's  
Picture Series,  
OUT JULY 23rd



## STUDIO GOSSIP

STUEL EESMAN MCPHERN, a popular young society woman of Detroit, Mich., has been engaged as leading lady to appear in future productions of the Educational Motion Picture Company.

DIRECTOR HARRY C. MATTHEWS is engaged upon another of his pleasing stories, to be released under the Monarch brand, which is being exploited by General Manager Tom Evans at Hollywood, Cal. It is a costume play, not exactly a fairy story, but not far from it. Elsie Albert is seen as a princess and Allen Forrest as a prince.

C. JAY WILLIAMS, maker of Edison comedies, was foiled the other day in an attempt to use a country house as a background. A buxom Teuton, on being asked the usual question, answered, "Na, we don't want none." Mr. Williams explained that it was customary to pay for the privilege of using private property, whereupon she rejoined that the last time a man came to take pictures it had cost her \$1.50, and she never got the pictures, after which she slammed the door on the bewildered director's face.

It looked like preparations for another Dayton flood at the Edison studio last week, when automobile trucks backed up and were loaded with lumber, blocks and tackles, saws, hammers and all the paraphernalia for building. Inquiry revealed the fact that the Edison people have leased a large vacant field nearby, where they are erecting a village to be used as a setting for one of their big productions. It is said that when completed the setting will be the biggest thing of its kind ever attempted.

THE GRASS OF OSMAN BAY, an Oriental story by Edison, is notable for many remarkable touches that give realism to the atmosphere, not the least of which is a giant flamingo, which struts majestically about in one of the garden scenes. His flamingoship seems quite reluctant to let Charles Sutton "have the stage," and stays right in the picture until the rapid approach of Sutton makes a dignified flight imperative.

FRANK MCGLYNN hasn't lost any of the "know how" during his absence from the Edison studio, as his work in *The Bells* amply testifies. There is a power in his work that compels attention and admiration. We are glad to see him back.

THE new and commodious studio of the Essanay Company at Niles, Cal., is rapidly approaching completion. Much work remains to be done, but the spacious new quarters have been in daily use now for several weeks, and the finishing touches will not interfere in any way with the output of this hard-working organization. Nothing will be wanting to make this the most completely equipped studio in the West, as well as the most conveniently situated.

ADELE BLOOD, who plays the title-role in *Everywoman*, and Marion Dentler, the Youth in the same play, devoted a whole day of the last of their three weeks' stay in San Francisco to a visit to the Essanay studio at Niles, as the guests of Director G. M. Anderson.

LOUISA JOHNSTON, formerly connected with the Selig plant in Chicago, has been producing for the American Company at Santa Barbara, Cal., a number of two-reel specials. He has charge of the first company, which features Warren Kerrigan as the leading man. During the past few weeks he has made special two-reels called *Truth in the Wilderness* and *The Scapegoat*, and is now making a picture which is a total departure from the usual policy of the American, a two-reel costume play entitled *The Adventures of Jacques*, which he has written himself. This will be the first of a series on similar lines, the scenes being laid in France during the period of 1580. The settings of Santa Barbara, which equal any of the celebrated places in Southern Europe, lend additional attraction to the picture.

MAY HOTELY has been called from the Lubin comedy players to Philadelphia to appear in several big dramatic photoplays. This is quite a tribute to Miss Hotely, as it is seldom that a player can step successfully from one line of work to another.

ARTHUR HOTELING, director of the Lubin comedy players, will take a trip to the West Indies next winter to make some feature pictures. He is now trying to arrange with the Government to make a complete tour of the Panama Canal. During a recent trip to New York, Mr. Hoteling added several new players to his present force.

AMONG recent visitors to the Kinemacolor studios were Lady Constance Richardson,

## A Story of Trenchant Interest, Powerfully Portrayed Through Pantomime

# "The Ne'er to Return Road"

A powerful play of the day; true, thrilling, absorbing and vital in its heart hold. Written by the distinguished mistress of her art, Mrs. Otis Skinner.

This will be the Important Two-Reel Release for Saturday, July 19th

## SELIGADES FOR READY MONEY

July 28th—"THE STOLEN FACE"—A drama of old Japan, involving the artistic iconoclast.

July 29th—"HENRIETTA'S HAIR"—A laughter-lifting episode of the ambitious girl with a wisp of hair.

July 30th—"THE TAMING OF TEXAS PETE"—A very worthy man when himself, but a cyclone when in liquor.

July 31st—"MAN AND HIS OTHER SELF"—Is a play in which a modern city man of the fast type has his better self awakened by association with a strong, simple, wholesome young woman of the country.

August 1st—"THROUGH ANOTHER MAN'S EYES"—A drama of the hour, many times told, but ever tense and interesting.

Look Out for the Next Two-Reel Special as it will be Something Eminently Worth While

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the titled exponent of terpsichore, and The McLaine of Lochbule. The latter owns the Island of Mull as well as castles and acres of Scottish scenery, to which Kinemacolor has secured the picture privileges with a view to filming several historic dramas. It is highly probable that the titled visitors will take part in these.

GEORGE K. ROLANDS, scenario writer and assistant director to Sidney M. Goldin, of the Universal, has just completed a three-reel scenario on the Book of Esther, taken from the Old Testament. The same is now in the hands of the Biblical and Historical Motion Picture Company. All sub-titles will be written in original Hebraic letters, with appropriate English translations.

CLIFFORD BRUCH has been engaged to play leads with the Selig Company at their studio in Chicago. He comes as a well qualified actor with six years' active and almost continuous experience on Broadway. He was five years in the Frohman service in principal parts, played with William Gillette in his farewell tour, and succeeded Kyrie Bell in *The Thief*, playing a leading role three years. His last starring tour was in *The Virginian*.

MADGE CONCORAN (Mrs. P. Dudley Ward), who had charge of *The Mirror* booth during the exposition at the Palace last week, was greeted by many of her friends in the profession.

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## REVIEWS OF UNIVERSAL FILMS

**The Wop** (Imp. July 10).—On the evidence of an unfriendly policeman, an Italian is sent to prison for two years for attempted robbery on a freight car, leaving behind him a little girl. Vengeance is sworn upon the judge who sentenced him. At the completion of his term, the "wop" hunts the judge out in his home, overcomes through an open window the judge's daughter about to retire for the night, waits until all is quiet, enters, and is about to stab when he discovers that it is his own child in the bed. The judge's daughter having been a slave worker, found the homeless little girl and took her in. Owing principally to the clever work of the player enacting the "wop," the climactic scene takes on a hue of pathos quite out of proportion to what was expected. In a large way, the directing is good, but in minor details, such as putting a colorist in the witness box in handcuffs, having the culprit come out from prison two years later wearing the same suit of clothes as when he went in, and having the same jury try several cases without a retirement, the attention has been slack. Photography is good, and the night scene should be listed. The piece can be classed as a fair offering of one-reel length.

**Billy, the Wise Guy** (Gem. July 7).—Featuring Billy Quirk, this slight farce of a broad order, running a bit under one reel, is amusing above the ordinary for this series. Billy gets married, contrary to his declarations that no woman will be his. But his predictions prove false, and he becomes the proverbial hapless husband.

**Dublin, Ireland** (Gem. July 7).—Several interesting scenes of Ireland are here shown on the same reel as Billy, the Wise Guy. The scenes are of a fair order.

**The Proof of the Man** (Nestor, July 7).—This picture has a poorly-written plot bearing out of conventional scenes and a more conventional climax where a man dies in the desert of thirst; but there are excellent physical qualifications in the film, and the staging and general directing show careful consideration. The author has failed to properly draw his characters, and particularly the man who makes the sacrifice. Judging from the way he skulks around in the background during the wedding and his stealing of the plans one would believe him to be the villain of the deep-dyed order. Yet suddenly he appears in the light as a hero ready to give his life for the sake of the girl whom he had previously robbed. And all because he came upon her making baby clothes. And let it be said here that to one who is a constant patron of the pictures, the baby clothes "stunt" is unimpressive. Unless baby clothes have a direct bearing upon the basic idea of the play they do not consistently demand sympathy. Some may respond to the sentiment in this picture, but that it will meet with great success must be doubted.

**Frontier Wives Start Something** (Frontier, July 10).—The maker of these films has a capable company for comedy work at his command, and should by rights have better and higher class pictures to show. The players go in their parts with a zest, and what merit this film does have must be accorded to them. The direction is poor, and stories of a better order might be supplied where ill-treating some poor farm animal is not required to squeeze out a laugh. It is not the first time that the producers have resorted to this, and it cannot be commended. Substituting is also bad in the picture, which deals with the pranks of two frisky young girls on a farm.

**A Modern Witness** (Victor, July 11).—Having rather a novel idea told in a rather uninteresting manner this photoplay should prove acceptable to the average spectator. Called upon by the publisher for another story as promising as the one he had stolen from a poor blind man, the literary swindler moves into the same lodgings as the blind author, and attaches a dictograph between the two apartments. In the meantime the author and his sister have discovered that their story has been stolen and published, and they seek information from the publisher. A friend comes in to assist them, with the result that the dictograph is discovered, ready to reveal to the thief the next story which the blind man may dictate. The acting and staging, on the whole, are good.

**Pearl's Dilemma** (Orystal, July 13).—A merry little farce wherein Pearl White mistakes a janitor who is applying for a job, for one of the black hand gang that had previously threatened her if she did not pay a certain sum of money. The Italian calls with a bundle, and Pearl, in fear, wins and dines him while waiting for the arrival of the police, hoping thereby to keep him from dropping the bomb. But the Italian's package turns out to contain his overalls. Tony sets the job.

**Squaring Things With Wife** (Orystal, July 13).—Brown and Green leave their wives, go on a spree, and are arrested. Brown buys a brooch for his wife, but by mistake Green gets his coat, and when Mrs. Green finds the brooch inside explanations are demanded. The general mixup that follows is rather more foolish than funny.

**Oh You Fifties!** (Imp. July 13).—Oh, You Fifties! is a rollicking burlesque far more plausible in theme and treatment than many of the same order of offerings coming from the Universal Company in the past. One of the blindest laughs is supplied by the "insert" showing the crying baby who Our Girl is a young fellow who gets himself into various sorts of trouble for trying to combine heroism with his occupation as a heart breaker. His heroism consists in his pity for the lost baby and his trouble resulting therefrom. The last we see of him, he is trying to commit suicide in three feet of water, disgusted with all humanity and girls in particular.

**The Line Rider's Sister** (Frontier, July 13).—Superior acting and a better arrangement of scenes in the final working out of this one reel photoplay of the West would have undoubtedly created a more lasting impression upon the spectator. As it is the story in the beginning awakens anticipation which it fails to realize later and the spectator is disappointed. Photography and the general atmosphere of Western life are good, and the characters appear truly Western without too much idealization.

**When He Wore the Blue** (Nestor, July 11).—No, it is not a war drama, as the title suggests; it is a farce, and the blue is not that of the soldier, but of the policeman. The pic-

ture, running slightly over a half-reel, provokes laughter and thought. It is not a well-put-together affair, if it is sufficient. Caught in a club that is being raided for gambling, the young husband makes his escape over the roof, pursued by a "cop." When the "cop" tries to capture him, he is scored, and his uniform is taken away. Dressed in this, the husband successfully makes his escape. Then he starts out to fulfill the duties of a regular policeman, and immediately finds his hands full. However, he comes off successfully, and when the truth is discovered, the joke is fully appreciated by those at headquarters.

**Four Queens and a Jack** (Nestor, July 11).—On the same reel with When He Wore the Blue, this comedy is equally amusing. The scenes are laid at the seashore.

**Miss Weakness Conquered** (Max, July 20).—Edwin August is featured in the part of a man, who, as a boy, was tormented by a companion dangling a snake. The fear then has created an obsession, an uncontrollable hatred and loathing that even suggests a reptile. His friends try in every way to cure him of it, his sweetheart refuses to marry him until he overcomes it. But nothing helps him, until one day matters are brought to a head by a little boy in the household bringing in a snake and thrusting it up over a book that he is reading. In striking at the horrible intruder, he kills the child. The belief that he has killed him causes him to flee in horror until he grows exhausted in the woods. His friends find him. The child recovers. At length a chum of his tells him he holds a snake in his clenched hand, and bids him put his hand over his. He succeeds. His managers then take in his snarls the venomous thing that the child brought in. And soon after he finds his sweetheart asleep under a tree with a large snake twining on a tree-trunk just above her. With a mighty effort he kills it, and the battle is won. A morbid, pathological subject, but fascinating by the very weirdness of it. It is most interesting, however, and can do no harm to one's imagination. It is easy to sympathize with the central figure the way Mr. August portrays him, and simple to comprehend the love that lies behind the condition given by his sweetheart as interpreted by a capable actress.

**Little Buster** (Gem. July 14).—He is a peevish, sickly little boy, so rapidly declining in health that his parents take him for treatment to the celebrated Dr. Maho U. Well (who makes the lame to walk, the deaf to hear, and the blind to see). In three weeks' time he is grown so astoundingly large, so generally robust that his parents take him home with difficulty. In fact, it is not long before his parents find him and his mother. He would be a marvel in the world for her preposterous darling. So papa steals away. But hush, mamma, your little Buster will bring him home again. And little Buster does, carrying him home willy-nilly, and depositing him on the floor at his mother's feet. For this dear Buster you receive a square meal—which has an aspect to the spectator, such as a dinner of Gulliver to the Lilliputians. All this is hackneyed, outworn stuff—such stuff as bygone films are made of. It has little coherency, as far as the plot goes, and little action of any kind that is not familiar to the most casual viewer.

**He Was Not Ill, Only Unhappy** (Reliance, June 29).—One of the best in the series of comic cartoon pictures now being produced by the Reliance Company. It concerns the baby, beginning to cry, and nothing will appease him. All believe him sick, even to the family doctor. But mother takes a hand in the fuss, and finds the seat of trouble in a safety pin well planted in the baby's flesh.

**The Torpedo Fish** (Reliance, June 29).—On the same reel with He Was Not Ill, Only Unhappy, this is an excellent scientific film dealing with the torpedo fish. It is a most curious fish, having enough electricity in its body to burn a small light. Several interesting experiments are made. Photography is standard.

**Brother and Sister** (Victor, June 27).—The technique evidenced in this picture in cutting and arranging of scenes is of the kind rated to build up suspense and hold it until the climax is reached. James Kirkwood, the director, and leading man shows himself a skilled craftsman; the picture is one where the situation is the main feature, and Mr. Kirkwood has made the most out of it. Pedro, played by Charles Graham, is a well-studied characterization, and stands out distinctly in giving strength to the picture.

**The Wrong Road** (Max, July 17).—Added to the great number of sentimental screen dramas wherein some guileless young person is induced to take the wrong road, only to find at the end bitterness and disappointment, we have another written by Bob Leonard and acted by him with very creditable assistance from Margarita Fischer. The authors of this play have not added one new thought, idea, or situation to what has already gone before, and to the experienced picture patron, the streak of nothing running through it will appear in feeble form. However, the picture is very well acted, and it is excellently staged. The same time and effort given to a newer subject or theme would be far better appreciated. Following her longings, the fisherman's daughter goes to the city and falls into bad company. She sinks to the lowest depths. Her sister, remaining behind, wins the man, and they are happily married. The girl who took the wrong road returns, finds that her father will not recognize her, and that the man she loved is married and so ends all by jumping into the sea. Mr. Leonard is a very serious hero, almost too serious. The actress playing the degenerate sister vitalizes her part with intelligent and forceful acting.

**These Lucky Days** (Nestor, July 28).—A farce with humor of the roughest. Two young women are behind in their room rent. While one of them is away seeking a position, the other takes a bath. Meanwhile the landlady and the janitor seize the bathwater's trunk and clothing, not knowing the roomer is hiding in the bathroom. They and recover the trunk and clothing. Certain audiences may find this farce amusing. It depends upon the viewpoint. It was bad judgment on the director's part to have a scene showing the roomer in the bathtub.

**Morgan's Treasure** (Powers, July 11).—

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## EASTMAN PLANS MONOPOLY

George W. Eastman, of Rochester, N. Y., is negotiating with prominent German interests for an international combination for the manufacture and marketing of the material of which films for motion pictures are

made. The Eastman Company already produces three-fifths of the special material used for these films. The rest is made by factories in Germany, Italy, and France. Mr. Eastman, who has just left Berlin for Paris, is said to have completed the preliminary arrangements for a general pooling of interests under the leadership of his company.



## LICENSED FILM RELEASES

Monday, July 21.

(Bio.) *Pa Saye*. Com.  
 (Bio.) *While the Count Goes Bathing*. Com.  
 (Edison) *A Tardy Recognition*. Dr.  
 (Ed.) *Tapped Wires*. Two parts. Dr.  
 (Ed.) *A Bolt from the Sky*. Dr.  
 (Ed.) *An Actor's Struggle*. Dr.  
 (Ed.) *Pathe's Weekly*. No. 34.  
 (Ed.) *The Short-Stop's Double*. Dr.  
 (Vita.) *The Only Way*. Dr.

Tuesday, July 22.

(Edison) *A Great Metropolitan Newspaper*.  
 (Ed.) *The Rose of Sharon*. Dr.  
 (Ed.) *The Benefactor*. Dr.  
 (Ed.) *Patheplay* in and Around Scutari After its Capture. Sc.  
 (Ed.) *Patheplay* in *Weird Crimes*. Sc.  
 (Ed.) *The Repentance of a Scoundrel*. Dr.  
 (Vita.) *The Pickpocket*. Com.

Wednesday, July 23.

(Edison) *A Knife of Fire*.  
 (Ed.) *At Midnight*. Com.  
 (Ed.) *The Dance at Monte Pasa*. Dr.  
 (Ed.) *The Tenderfoot's Luck*. Com.  
 (Ed.) *Historic Savannah*. Ga. Sc.  
 (Ed.) *Home Sweet Home*. Two parts. Dr.  
 (Ed.) *Patheplay* *A False Accusation*. Dr.  
 (Ed.) *The Unseen Defense*. Dr.  
 (Vita.) *An Actor in Kidnaping*. Com.

Thursday, July 24.

(Bio.) *The Mirror*. Dr.  
 (Ed.) *The Brown Study Astrology*. Com.  
 (Ed.) *Building the Chattanooga Light and Power Dam*.  
 (Ed.) *Coffee Industry in Jamaica*.  
 (Ed.) *See, Back, and the Solus*. Com.  
 (Ed.) *Jayson's Dance*.  
 (Ed.) *Patheplay* *Pathe's Weekly*. No. 35.  
 (Ed.) *Opportunity and a Million Acres*.  
 (Ed.) *The Island of Yanga*. Sc.  
 (Ed.) *Two Artists and One Suit of Clothes*. Com.

(Ed.) *In the More Land*. Sc.  
 (Vita.) *An Old Man's Love Story*. Dr.

Friday, July 25.

(Ed.) *Honor Thy Father*. Two parts. Dr.  
 (Ed.) *The Meadow Lark*. Dr.  
 (Ed.) *Making Good*. Com.  
 (Ed.) *Buffed, Not Beaten*. Dr.  
 (Ed.) *The Exile*. Dr.  
 (Ed.) *Patheplay* *Vipers at Home*.  
 (Ed.) *A Trip to the Grotto of Baume*. Sc.  
 (Ed.) *The Acid Test*. Dr.  
 (Vita.) *The Tables Turned*. Com.  
 (Vita.) *Scenes in Honolulu*. Sc.

Saturday, July 26.

(Bio.) *The Coming of Angelo*.  
 (Edison) *A Proposal from the Duke* (Being the First Story of "Who Will Marry Mary?").  
 (Ed.) *Branching Billy and the Schoolman's Sweetheart*. Dr.  
 (Ed.) *The Moonshiner's Mistake*. Dr.  
 (Ed.) *The Price Demanded*. Dr.  
 (Ed.) *Patheplay* *The Mad Sculptor*. Dr.  
 (Vita.) *The Spell*. Dr.  
 (Vita.) *A Prince of Evil*. Two parts. Dr.

## UNIVERSAL COMPANY RELEASES

Sunday, July 20.

(Crystal) *The Hallroom Girls*. Com.  
 (Crystal) *How Men Propose*. Com.  
 (Ed.) *Through the Telescope*. Com.  
 (Ed.) *Sacred Gaselles*.  
 (Ed.) *His Weakness Conquered*. Dr.

Monday, July 21.

(Imp) *The Yogi*. Dr.  
 (Nestor) *The Ranger's Way*. Dr.  
 (Gem) *The Life Savers*. Com.-Dr.

Tuesday, July 22.

(101 Bison) *The Lawbreakers*. Two parts. Dr.  
 (Crystal) *The Broken Spell*. Dr.

Wednesday, July 23.

(Nestor) *Behind the Gun*. Dr.  
 (Powers) *Bobby's Magic Nickel*. Com.  
 (Ed.) *The Great Call*. Three parts. Dr.  
 (Vita.) *The Animated Weekly* No. 72.

Thursday, July 24.

(Imp) *The Last of the Madisons*. Dr.  
 (Ed.) *The Fallen Angel*. Two parts. Dr.  
 (Frontier) *The Frontier Twins' Heroism*. Com.

Friday, July 25.

(Nestor) *Their Luck Day*. Com.  
 (Powers) *The Actor*. Dr.  
 (Victor) *Marooned*. Dr.

Saturday, July 26.

(Imp) *Baron Binks's Bride*. Com.  
 (Imp) *Summer Caricatures by Hy. Mayer*. Nov.  
 (Frontier) *The Toll of the Desert*. Dr.

## MUTUAL FILM RELEASES

Sunday, July 20.

(Maj.) Title not reported.  
 (Than.) *Brethren of the Sacred Fish*. Com.

Monday, July 21.

(Amer.) *Jealousy's Trail*. Dr.  
 (Keystone) *The Peddler*. Com.  
 (Keystone) *Love and Courage*. Com.  
 (Bell.) *A Hospital Romance*. Dr.

Tuesday, July 22.

(Maj.) Title not reported.  
 (Than.) Title not reported.

Wednesday, July 23.

(Broncho) Title not reported.  
 (Mutual) *Mutual Weekly* No. 30.  
 (Bell.) *Maria Roma*. Dr.

Thursday, July 24.

(Amer.) *Tom Blake's Redemption*. Dr.  
 (Keystone) Title not reported.  
 (Mutual) Title not reported.

Friday, July 25.

(Key-Bee) *Flotsam*. Two parts. Dr.  
 (Than.) Title not reported.

Saturday, July 26.

(Amer.) *She Will Never Know*. Dr.  
 (Maj.) Title not reported.  
 (Bell.) *The Higher Justice*. Two parts. Dr.

## EXCLUSIVE SUPPLY RELEASES

Monday, July 21.

(Dragon) *The Pride of the Sea*. Dr.  
 (Gaumont) *Patheplay*. Dr.

Tuesday, July 22.

(Gaumont) *That Dog*. Com.  
 (Gaumont) *Weekly*. No. 72.  
 (Bamo) *Man and Woman*.

Thursday, July 24.

(Gaumont) *When the Cards Were Shuffled*. Dr.  
 (Gaumont) *Through Mountains Majestic*.

Friday, July 25.

(Solax) *As Ye Sow*. Dr.  
 (Lax) *Pat's Fancy Drama*. Com.  
 (Lax) *You Never Can Tell*. Com.  
 (Great N.) *A Spot in the Dark*. Dr.

## MUTUAL FILMS

*Heart Throbs* (Broncho, July 9).—Rebel John goes to war after marrying a girl who has been abandoned by her widowed mother for her choice, and, in a fight with a former rival who has made his wife's home a position for sharpshooters, kills the rival and dies himself. The wife now being in reconciliation with her mother, and goes North to find her. But the mother is still bitter. The young widow supports herself with her needle until her strength fails. Meanwhile the child has become dear to his grandmother's heart, and refuses to leave anything to do with her. This brings the old woman to her daughter's bedside, and all is well. A conventional thing, spun out at undue length, yet having sufficient action to make it interesting. It is essentially melodramatic, the action being properly in accordance with that idea. It is possible.

*Love and Rubbish* (Keystone, July 14).—A park policeman puts a little girl into a rubbish barrel for collecting while he makes love to her nurse, but upon returning to the scene, he discovers a dandy cutting in his place. The dandy retires in haste, pursued by the officer of the law. He removes the little girl from the barrel, and seeks refuge there himself. The rubbish men then appear, fasten the cover of the barrel, and take the rubbish off. Nurse and policeman, believing the child is within, rescue the barrel, only to have it slip from their hands and roll uphill and downhill until finally it is deposited in a lake. A rescue is effected, the dandy discovered and the child found safe. Broad farce, carefully handled, and lacking coherence. Dependence upon action of the present moment to the exclusion of plot consistency, makes it practically unintelligible. Acting is fair of its kind. The conclusion, showing a row of children with derisive fingers to their noses, is gross, unpardonable vulgarity. K.

## EXCLUSIVE FILMS

*The Science of Palmistry* (Gaumont, July 22).—Some believe in palmistry, and some do not, but there are mighty few who, if told that such and such a line in the hand indicates some particular trait of character, or some coming event will remain entirely indifferent. This is a unique film dealing with the fundamental principles of palmistry in a comprehensive and most interesting manner. G.

*Winning a Prize* (Great Northern, July 5).—Because the two players enacting the lead roles seem to know their business and enter into their work with spirit, the farce is amusing, to say the least. Through jealousy the man and wife are separated. Before this, however, they tear a certain prize apart, and each takes half. The coupon wins a prize, and each goes for it. It is a baby carriage, and, wheeling it through the streets together, a reconciliation is brought about. G.

*As the Bell Rings* (Solax, July 11).—In a phrased way this piece is well staged with good photography, but the story is conventional in theme and incomplete in the working out. Being a "scaperrace" and a minister's brother at the same time, the young fellow to fulfill his promise executes a fake marriage with Mary, and several years later leaves her with a child. Mary goes to the brother for succor, and at the same time compromises the brother with his dock. The minister searches out his brother, and by moral persuasion compels him to make a truthful marriage with Mary, whom the Purty Committee come to demand the minister's resignation because he is keeping a woman in his house, young "scaperrace" is introduced as the brother and husband. The great weakness in the final working out is that there is no logical reformation in the bad brother. According to the spectator's feelings, what he needed was six months in jail to impress certain moral statutes upon his mind. G.

## MORE RECORDS ARE SMASHED

The George Kleine photodrama production of *Quo Vadis* is breaking all records for hot weather business in New York, Chicago, Boston, Philadelphia, Baltimore, and Canada. On Aug. 8 there will be two companies operating in the South, two companies in the West, two in New England, two in the Middle West, three in New York city, one in Philadelphia, one in Boston, three in Chicago, two in New Jersey, making in all eighteen companies. This is a most remarkable achievement and an indisputable argument for the drawing quality of *Quo Vadis*.

## TO SPEND \$100,000

According to advices from Des Moines, Ia., more than \$100,000 will be invested in new motion picture houses within the next two months. Two new houses are under construction and two more are proposed. O. P. Herrick, J. Miloslawsky, and C. Christy are the principal investors.

## SCENES AT GETTYSBURG

At the recent reunion at Gettysburg the Lubin Company secured a film that was released July 8 under the title of *The Fiftieth Anniversary of the Battle of Gettysburg*. The film affords views of thousands of Union and Confederate veterans, President Wilson and other notables, and such historic spots as Little Round Top, Bloody Angle, Devil's Den, and Seminary Ridge.

## FILM ORDINANCE SIGNED

Mayor Gaynor signed last week the moving picture theater ordinance recently passed by the Board of Aldermen. The measure will become effective Aug. 8. The chief feature of the new law is that it raises the seating capacity permitted in motion picture theaters from 300 to 600 without bringing such theaters under the provisions of the general theater law. There are stringent constructive and sanitary provisions also and a system of inspections is provided for.

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## THEY ALL LIKE GEORGIA

Charles M. Seay Gives Edison Players a Good Time in Atlanta

Charles M. Seay's entire Edison troupe has returned to New York, after a delightful month in Georgia, during which they had the pleasure of meeting the Governor of Georgia and the Mayor of Atlanta. As a native of Rome, Ga., and a son of a prominent citizen of that State, Mr. Seay was in a position to lead his company into places hitherto sacred from the intruding camera. Atlanta opened its doors to them, figuratively and literally speaking, and they were royally entertained by many prominent people in the city.

Going out into the country, they found everywhere the same enthusiasm over moving pictures. Mabel Trunnelle and Herbert Prior were delighted at being recognized by many who, though they had never seen them before, had come to know them on the screen. Miss Trunnelle was solemnly consulted by several aspiring Southern beauties as to the probability of their becoming photoplayers if they came to New York.

Arthur Housman, who was with Mr. Seay, was immediately dubbed the comedian of the party, by reason of the numerous comic parts which he has been playing recently. Mr. Housman was easily able to live up to requirements and came away with a well established reputation as a wit. Bliss Milford, another of the party, had her good time marred by a painful affliction of the eyes, which she stoutly maintained, in the face of Harry Beaumont's assertions, had nothing to do with the classic bookworm.

Before leaving for the North the players gave a dinner to their hosts, at which several Atlanta officials were present.

## WANT SEX SEPARATION

Men on One Side, Women on the Other, Suggested by Philadelphia Police

Policemen visited every moving picture theater in Philadelphia last week and requested the proprietors to go back to the old Quaker idea of seating their audiences by placing all men on one side and all women on the other side of the theater. Director Porter, of the Department of Public Safety, believes this plan would eliminate the moving picture flirtations. The owners of the small theaters did not speak as though they would comply with the request.

The policemen also asked the picture theater owners to eliminate in the future all "blood and thunder" pictures and throw upon the screen pictures of educational value instead. Many consented, but others said the sensational pictures meant money at the door.

## ALL TESTIMONY IN

Last week the Government called the last of its witnesses in its suit against the Motion Picture Patents Company and allied companies for alleged violation of the Sherman anti-trust law. The case was adjourned until October.

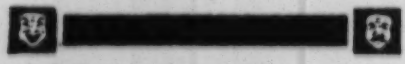
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## LICENSED FILMS



**A Jolt for the Janitor** (Selig, July 8).—The janitor, working on the roof, hits his finger with the blunt end of a hatchet and cuts a hole in the roof with the other. A storm comes up, and the rain goes through the roof upon the heads of some poker players. Their complaint to the janitor is of no avail, so they bore a hole in the floor so the water can go through and drown out a German band below. The brace and bit is passed on to them. So the water goes on down upon a suffragette meeting, then upon a bespectacled husband, next upon some stage-struck girls and finally upon the janitor himself, who merely puts up his umbrella and lets the water patter in comfort. A good comedy, thoroughly animated and funny. The acting and photography are entirely satisfactory. On the same reel with Old Doc Yok.

**Old Doc Yok** (Selig, July 8).—Sid Smith, the funny man of the Chicago Tribune, contributes an Old Doc Yok comic to the Seligmen on a split-reel. Sid, according to the story giving rise to the cartoons, makes a bet that he can make a thousand Doc Yok pictures in an hour. To that end he shows Doc making faces, killing a rat, and undressing. Of course, he wins the bet. The picture is good, but by no means qualified to rank with certain others of its kind. The subject shows little originality. Doc Yok moves more jerkily than is necessary by the evidence of more smooth-running animated cartoons, and its only real claim to the attention of the public is the reputation of Doc Yok and that of his creator.

**The Airman's Bride** (Patheplay, July 8).—Muller, of Muller and Anderson, receives his partner's consent to wed his daughter. But the daughter loves an aeronaut, and sees to a lighthouse kept by the husband of her father's housekeeper. Her father is worried, of course, because he fears Muller will withdraw from the business. However, he consents that his daughter marry the airman on condition that she return. They go for her, only to find the lighthouse on fire, with the daughter on the platform at the top. Nothing daunted, the airman sets out his machine, and takes her from her airy perch as he swoops by. The couple are made doubly happy by the receipt of a letter from Muller wishing them happiness and assuring the father that the business interests will not be disturbed. A thriller of the best sort, the rescue being actually carried out and no dependence being placed on trick effects. Acting and photography are excellent.

## FILMS LIKED IN MELBOURNE

Over sixty picture theaters have been erected in Melbourne, Australia, and suburbs during recent years, and more are under construction. In the city ten structures have been built or specially arranged for picture shows. Some of these are fine buildings, four of them costing about \$30,000 each. Over 60,000 persons in the metropolis visit these theaters on a Saturday afternoon.

## TWO THEATERS BURNED

Fire which started in the rear of the Nickel Moving Picture Theater on Albert Street, Ottawa, shortly before midnight on July 6 destroyed that building as well as the Grand Opera House, next door, and for a time threatened to assume serious proportions.

## MAY FILM "MY SWEETHEART"

Minnie Palmer told a Mirror representative last week that she is negotiating with the Lubin and Kinemacolor companies regarding the film presentation of her play, My Sweetheart.

## CALLED LARGEST THEATRE

On July 8 a new motion picture theater, said to be the largest in the United States, was officially opened in Salt Lake City, Utah. The house will be known as the American and will be devoted exclusively to licensed motion pictures. It was built by the Liberty Theater Company at a cost

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## THE THANHOUSER THREE-A-WEEK

CURRENT THANHOUSER FEATURES

Marguerite Snow and James Cruze in **TANNHAUSER**. After the opera, 3 reels, Tuesday the 15th.  
Maude Fealy in **LITTLE DORRIT**. After Dickens, 2 reels, Tuesday, the 15th.

AUGUST THANHOUSER FEATURES

Maude Fealy in **MOTHS**. Flo La Badie in **THE WARD OF THE KING**.  
**BRETHREN OF THE SACRED FISH** Released, Sunday July 20

FOR THE WEEK

A druggist is in love with a girl who is annoyed by a butcher whom she wants thrashed. In fact, she tells the druggist she will only marry him if he will pummel the butcher, who is a great deal bigger and broader than the druggist. But the latter remembers that the butcher has a fondness for joining secret societies, and induces him to enter one in which the druggist is grand master. The butcher immediately "gets his" and the lover the girl.

Released, Tuesday July 22

She was the belle of the office and all the clerks paid her court—even the son of the boss took her out in his automobile. Indeed, she received so much attention that she did not know the chief clerk loved her. He never made a display of his affection but, in the show-down, when darkness came, he proved that his quiet love was the truest love of all.

**WHEN DARKNESS CAME**

Released, Friday July 25

A girl is in love with an army officer who in his spare time instructs her in the signal code. One of the young woman's diversions is to go to the roof of the New York office building where she is employed and from that great height observe the wonderful city below. One day as she enters onto the roof the spring lock of the roof door snaps and a storm comes up. Then she thinks of the code her sweetheart taught her.

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COMING! Sunday, July 27, "Willie the Wild Man," a story of an untamed male who has the famous chap from Borneo backed off the map as a straight laugh producer.

of \$150,000, and will be under the management of C. W. Midgley, with Rex Midgley and W. C. Ritter as assistant managers. The body of the house measures 165 feet by 90 feet. The interior is of the Renaissance style of architecture and is finished in lavender, pink, and gold. In all the house seats about 3,000 persons. There is a ventilation system which cost \$1,000, and a pipe organ said to have cost \$30,000.

ALMA RUSSELL, the clever and attractive ingenue of the Selig Company, who has been in poor health for some time past, has recovered again and is back in the old position.

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# BIOGRAPH FILMS



FOR THE WEEK COMMENCING JULY 21ST, 1913

MONDAY

THURSDAY

SATURDAY

**PA SAYS**

AND

**WHILE THE COUNT GOES BATHING**

Farce Comedies

**THE MIRROR**

It Completes a Romance and Transmits a Startling Message

**THE COMING OF ANGELO**

Gudio's Vengeful Spirit Works for His Own Destruction

## BIOGRAPH COMPANY NEW YORK

### REVIEWS OF LICENSED FILMS



**Songs of Truce** (Relig, July 1).—Another Civil War drama showing the tragedy and pathos in the circumstances which compelled brothers to be divided against each other. The story is an oft repeated one, and except for the artistic virtues of this picture it would not justify repeating. William T. Santschi and Wheeler Oakman are cast in the lead roles. Two brothers, living in a border State, find themselves on opposing sides when the war breaks out. On the field their respective armies meet and a truce is declared for several hours. The two armies are close to each other. One brother plays "Dixie" on his trumpet and the other retorts with "Yankee Doodle." The resentment is growing acute when the notes of "Home, Sweet Home" echo through the lines, and all ill feeling is buried in the great spirit of brotherhood. After the war one returns victorious and the other sick and broken, but the spirit of brotherhood overshadows everything and all ends happily. A small error of detail noticed in the costuming of the soldiers in the wearing of modern cartridge belts. Bessie Byron, Lillian Hayward, and Frank Clark make up the supporting cast. Settings have been furnished with care; photography is up to standard.

**Wings and the Cabaret** (Vitaphone, July 1).—Another farce in the Bixie Series featuring James Lackaye. The tale is one of overfed nerves and a dislike for popular music. Bixie, at the end of a hard day, is worried by an organ grinder outside his window. At the boarding house supper there is noise, and Bixie decides to go to the cafe where he can enjoy a few moments of quiet and rest. His difficulty in securing a place free from music allows Mr. Lackaye plenty of opportunity to bring his little tricks and mannerisms into play with the result that the spectator is amused. It is quite as laughable as anything yet in the series.

**Sightseeing in Japan** (Vitaphone, June 1).—An interesting picture showing women coal-mining the steamer in Yokohama, a Japanese market place, the Sacred Mountain of Fuji Yama, and a number of other sights in the Orient. The picture is fairly well photographed.

**The Angel of the Slum** (Lubin, July 3).—Because he remained home to care for his sick child, a young widower is discharged by the wealthy young manager, the fiancé of the Angel of the Slum. The Angel discovers the husband and child in want, and with the assistance of the visiting physician relieves their want to some extent. When the girl learns that it is her fiancé who has discharged the husband she breaks off her engagement, while at the same time there is a growing attachment between her and the doctor. The culmination of this affair comes when the doctor saves the girl from the repulsive embraces of a local "tuff." One presumption by the introduction of the picture that the husband is the central figure, and that the story is going to concern him primarily, but the author after a time has lost track of him, except as a figure concerned mainly in the love affair that develops between the doctor and the Angel. In this picture, the weak, and the director, by allowing too much melodramatic tone and the players by overplaying, have not enhanced the value any. Marcel Turner plays the title-role of Angel. Lionel Adams is seen as the doctor. Francis Carlyle plays the role of the youthful father. Ben Henderson does good work as the manager.

**The Life We Live** (Emanay, July 3).—In spite of the inadequate parts that Arthur Mackley has at times invariably his personality stands out above everything, giving to the picture a tone that it would otherwise lack. There is a humanism in his acting—there is that in his bearing when he so wishes it that is intensely pathetic; in fact, we know of no one who can play a pathetic role with more innate feeling. With due credit to the fairly well-devised plot and the capable acting of the supporting players, it is the presence of Mr. Mackley that lends the big human touch to this photoplay. A poor exposition harms the story some, but as the action develops the interest deepens. The young woman playing opposite Mr. Mackley as the wife is acceptable in all but her makeup. Grease paint has been used too freely around the eyes for the near exposures. The story concerns an old man who in dire want, because he has been fired from his job, finds a sum of money when another man has been accused of stealing. The old man knows nothing of this, and he is tempted to use it for his own purposes. Yet a message, as of mental telepathy, comes to him, and at the advice of his wife he returns the money to the authorities who, in turn, release the young man suspected of the crime of stealing. It was a sacrifice for the old man and his wife, but he receives his reward in the end and all is happiness. Photography is good, as are the settings.

**The Noddy Suitors** (Biograph, July 7).—Though surpassing A Sea Dog's Love, on the same reel, this piece, a broad burlesque, is by no means the best the Biograph is capable of. Charles Murray, Edward Dillon, and Gus Fickley are among the principals, and their humor is occasionally clever. There is the jealous lover, a duel, a boxing contest, and pretty girls, and there the tale ends.

**In God We Trust** (Relig, July 3).—It is all so very conventional. The father out of work with a starving wife and children at home on a Christmas night decides to steal, and is deterred in his plan by a sweet-faced child, who imagines he is Santa Claus. The piece has been staged with evident care and some skill, and there is little fault to find with the acting, but the sentiment of the picture falls of its force.

**The Sorrowful Shore** (Biograph, July 5).—Because of the smooth-running action, because of the splendid acting of Harry Barry and those supporting, and, above all else, because of the logic and consistency of the incidents and the final climax this picture of the season is one of the most impressive stories we have had of the kind. That the settings, backgrounds, and photography are comparatively perfect goes without saying. On the lonely shore dwelt the widowed fisherman and his son, an overindulged lad. From the wreck came a girl, the sole survivor, and she took up her life with them. For a time the father suppressed his own feelings, knowing that his son could offer youth instead of age, but the young woman decided for him. The son's dishonoury caused ill-feeling between the two, and it was due to the young wife's effort to bring about a reconciliation without compromising the son that another tragedy was revealed upon the sorrowful shore. The players enacting the parts of the son and the young wife are new and unknown to us, but they are quite acceptable, particularly the young woman.

## LUBIN FILMS

### Five Releases Each Week

- |  |                   |
|--|-------------------|
| "THE WILES OF CUPID"—1000 feet<br>A story of beautiful self sacrifice.   | Thursday, July 17 |
| "THE HIDDEN BANK ROLL"—400 feet<br>The laughable consequences of a job.  | Friday, July 18   |
| "WHEN MARY MARRIED"—600 feet<br>A good joke on a rous employer.  | Friday, July 18   |
| "JIM'S REWARD"—1000 feet<br>Excellent Western Melodrama.   | Saturday, July 19 |
| "AN ACTOR'S STRATEGY"—1000 feet<br>An Actor does a clever stunt which furnishes a job for the Sheriff.             | Monday, July 21   |
| "THE BENEFACTOR"—1000 feet<br>A rich lesson taught to a Millionaire, by a socialist, very intense.                 | Tuesday, July 22  |
| <b>"SPECIAL" Released July 8—50th Anniversary of the Battle of Gettysburg—1000 feet—taken on the Battle Field.</b> |                   |

### LUBIN TWO-REEL PICTURES ARE FEATURES

- |   |                    |
|---|--------------------|
| "HOME SWEET HOME"—Special Two-Reel<br>A beautiful story of true loving hearts full of pathos, but not a touch of sadness. John Harbour and his sweet wife, Nell, being well to do did not like seeing Pa and Ma Harbour living in a humble cottage in the country with old traps while they were enjoying a luxurious mansion. So they dismantle the old folks' home and send the sticks to the second hand shop. Pa and Ma tried to enjoy the new atmosphere, but it was not the old home and they were caught by month buying the old furniture back. John and Nell saw their mistake and giving in removed the Village Cottage just as before with only one addition, a telephone. | Wednesday, July 23 |
|---|--------------------|

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